

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXVI.—NO. 22.

NEW YORK, WEDNESDAY, MAY 31, 1893.

WHOLE NO. 691.



MARION S. WEED.

Prima Donna, New York Philharmonic Club, Season 1893-1894.

Professional Cards.*Professional Cards payable strictly in advance.***GEORGE SWEET,**

OPERA, ORATORIO, CONCERT.

487 5th Avenue, New York.

FRANCIS FISCHER POWERS,
BARITONE,Studios: 18 Music Hall, 57th St. and 7th Ave., N. Y.
141 Montague Street, Brooklyn.
Resumes Teaching October 9.
(Will receive callers from 4 to 5 P. M. only.)**DR. CARL MARTIN,**
BASSO.Concert, Oratorio and Vocal Instruction.
Studio, 15 East 17th Street, New York.**MONSIEUR HENRI FALCKE,**Piano Virtuoso.
First prize of the Paris Conservatoire. Lessons in Piano Playing and Theory. Mr. Falcke speaks English, German and Spanish. Address, 165 Avenue Victor Hugo, Paris.**MR. AND MRS. D. L. DOWD,**
VOCAL INSTRUCTION,Voice building a special Scientific Study. All weak voices can be made strong, pure and brilliant.
Engagements for Concert or Oratorio. School of Scientific Vocal and Physical Culture.
No. 9 East 14th St., New York.**MR. AND MRS. CARL ALVES,**
Vocal Instructors,

1146 Park Avenue, near 91st Street, New York.

MR. VICTOR HERBERT,
Violoncello Virtuoso,Will accept engagements for Concerts and Solo work; also a limited number of pupils.
Address, 1196 Park Avenue, New York.**MR. C. WHITNEY COOMBS,**
Composer and Teacher of Voice, Piano and Organ.

Address, Parish House, Church of the Holy Communion, 49 West Twentieth street, New York.

ALFRED CABEL,Professor of Singing to the Nuffez Academy of Music.
81 Fifth Avenue, New York.**MRS. OGDEN CRANE,**

VOCAL CULTURE.

MONDAYS, TUESDAYS,

THURSDAYS AND FRIDAYS.

Studio, 9 East 17th Street.

EMILIO AGRAMONTE,Musical Director of the American Composers' Choral Association of New York and the Grand Vocal Society of New Haven, Conn. Vocal Instruction.
110 Lexington Ave., New York.**FRANK DE RIALP,**

Vocal Teacher,

15 East 16th Street, New York.

MR. CARL V. LACHMUND,Professor at the SCHARWENKA CONSERVATORY for Piano, Theory and Lectures.
Private Studio, 565 Lenox Ave., New York.**EDMUND J. MYER,**

Vocal Instruction.

Author of "Truths of Importance to Vocalists," "Voice Training Exercises," "The Voice from a Practical Standpoint," "Vocal Reinforcement," &c.
Summer Term at Round Lake, N. Y.
Studio, 36 East 23d Street, New York.**Miss EMMA HECKLE,**

Dramatic Soprano,

accepts engagements.
Concert and Oratorio; also a limited number of pupils for Voice Culture. Professor Julius Hey, Berlin, Method. Permanent address, Steinway Hall.
Residence, 61 West 37th street, New York.**CHARLES PALM,**Director of St. Cecilia Sextet Club, Professor of Violin Convent of the Sacred Heart.
Residence 1696 East End Avenue,
Bet. 86th and 87th Streets, New York.**ALBERT MORRIS BAGBY,**

Piano Instruction and Lectures.

Steinway Hall, New York.

NINA BERTINI-HUMPHRYS,

Soprano,

Concert, Oratorio and Opera.
Address, 47 East 21st street, New York.**JOHANNES MIERSCH,****PAUL MIERSCH,**

Violin and Cello Virtuosos.

Will accept Concert Engagements; also a limited number of Pupils. Address
120 East 66th Street, New York.**GUSTAV L. BECKER,**

PIANO AND COMPOSITION,

Residence, 1348 Lexington Avenue, New York.
Address, STEINWAY HALL.**MISS MARIE G. LUKSCH,**Graduate Vienna Conservatory.
Voice Culture. "The Lonsdale," 565 Park Avenue.
Hours: 1:30 to 3 P. M.**MR. HARRY PEPPER,**

Tenor.

Concert, Oratorio and Vocal Instruction.
Studio, 138 Fifth Avenue.**MME. EMILIE BENIC DE SERRANO.**

(Prima Donna).

SIGNOR CARLOS A. SERRANO,

Musical Conductor.

VOCAL INSTITUTE.

With branches in Piano and Harmony.

N. B.—Complete vocal instruction and development of the voice from the beginning to an artistic finish. Répertoire and choral branches. Sig. Serrano would accept the direction of a choral society.
323 East 14th Street, New York.**ACHILLE ERRANI,**

Vocal Teacher,

118 East 26th Street, New York.

ADOLF GLOSE,

CONCERT PIANIST—TEACHER.

51 East 87th Street, New York.

M. ISIDOR PHILIPP,

Pianist.

Resumed Teaching October 1.
Address, 1 Rue de Chateaudun, Paris, France.**PHILIPP ROTH,**

Violoncello Virtuoso,

Author of the "Violoncello School," published by Breitkopf & Härtel, receives pupils.
84A Lidsow Str., Berlin, Germany.**MARION HENDRICKSON,**

SOPRANO.

Concert, Oratorio, Vocal Culture.

Address care Wm. A. Pond & Co.,
25 Union Square, New York.**MISS AMY FAY,**

Only Teacher in New York of the Celebrated

DEPPE METHOD.

33 West 31st Street, New York.

CORA LINDSEY-LAUDER,

Voice Culture and Piano.

302 Thirty-Seventh Street, Chicago, Ill.

CHAS. HERBERT CLARKE,Solo Tenor West Church (Dr. Paxton's) and Director of Music at Madison Avenue M. E. Church. Oratorio, Concert and Vocal Instruction.
Studio, Music Hall, 57th St. and 7th Ave., New York.**W. W. LAUDER,**

Pianist, Essayist, Lecturer.

Studio, 174 Wabash Ave., Chicago, Ill.

ALBERTO LAURENCE,

No. 147 East 18th Street.

Instruction in SINGING and the Higher Branches of Vocal and Dramatic Art.

MR. J. F. VON DER HEIDE,

Vocal Instruction.

Particular attention to the English language in song.
Address, STEINWAY HALL.
Studio, 26 East 23d Street, New York.**FREDERIC E. BRISTOL,**

Vocal Instruction,

Rooms 27 and 28, Music Hall, 57th Street and 7th Avenue, New York City.

EMILIO BELARI,

Professor of Singing and Perfecting the Voice.

123 West 39th Street, New York.

MR. JAMES SAUVAGE,

BARITONE,

In charge of the Vocal Department Vassar College.

Concert, Oratorio and Vocal Instruction.
Tonzo Sauvage, Pianist and Accompanist.
8 East 17th Street, New York.**MR. ARTHUR BERESFORD,**

BASSO—Concert and Oratorio.

16 Ashburton Place, Boston.

MRS. BELLA

THOMAS-NICHOLS,

Mezzo Soprano.

Pupil of Signor E. Delle Sedie, of Paris.
Teacher of Singing and Lyric Declamation, Vocal and Physical Development.
Pupils and Singers prepared for Concert, Oratorio and Opera.
Studio: 123 West 39th street, New York.**MR. RUDOLF KING,**

Pianist.

Schwarzspanier Str. 15, Vienna, Austria.

Miss ROSA LINDE,

Contralto.

For Terms and Dates address Henry Wolfsohn,
331 East 14th street, New York.**MRS. ELIZABETH**

CHURCHILL MAYER,

Specially recommended by William Shakespeare, London. Vocal Culture, Lessons in Harmony and Counterpoint. 1 P. M. to 3 P. M.
230 West 50th street, New York.**MISS GERTRUDE FRANKLIN,**

LESSONS IN SINGING.

74 Huntington Ave., Boston.

DAVID WILLIAMS,

Solo Tenor Calvary Protestant Episcopal Church.

Church Festivals, Oratorio and Ballad Concerts.

Box 44, 446 Sixth Avenue, New York.

MME. CLARA POOLE-KING,Prima Donna Contralto—Concert, Oratorio, Opera.
Pupil of Sbriglia, Paris; Giulio Moretti, Milan, and Mme. Rudersdorf. A limited number of pupils accepted.
The Hetherington,
571 Park Avenue, New York.**MR. AD. M. FOERSTER,**Voice Culture, Piano and Theory of Music,
Pittsburg, Pa.**MAX TREUMANN,**Baritone, Concert, Oratorio and Opera. Vocal Culture.
101 West 56th Street, New York.**MR. WILLIAM COURTNEY,**Concert, Oratorio and Vocal Instruction.
Address 27 Union Square, New York.**FRANK ELMORE,**

BARITONE VOCALIST.

Voice specialist and teacher of the art of singing.
12 East 15th Street, New York.**MME. L. CAPPANI,**

Vocal Culture, 123 West 39th Street, New York.

MME. FLORENZA D'ARONA,

PROF. CARL LE VINSEN,

LAMPERTI'S AUTHORIZED REPRESENTATIVES.
Holding certificate and credentials of authority to teach his world renowned method. All branches of Vocal Art. Teachers' Course.
124 East 44th Street, New York.**MME. MURIO-CELLI,**

Vocal Instruction,

No. 18 Irving Place, New York.

MISS EMMA RITA,

Harpist.

Address care of THE MUSICAL COURIER.

WM. H. RIEGER,

TENOR, ORATORIO AND CONCERT,

18 East 22d Street, New York.

WM. DENNISON,

Tenor, Oratorio and Concert.

228 East 69th Street, New York.

MR. AND MRS. TH. BJÖRKSTEN,

Vocal Culture,

71 East 52d Street, New York.

MME. EMMA RODERICK.Rapid Development and Complete Education of the Voice.
123 West 39th Street, New York.**MISS L. WHEELWRIGHT,**

TEACHER OF PIANO AND VIRGIL

PRACTICE CLAVIER.

Care of THE MUSICAL COURIER, New York.

MISS LILLIE BERG'S

Summer Vocal School.

America's recognized exponent of Lamperti.
Summer School, Catskill Mountains. Oratorio, Opera and Concert Training. Special Course, Circular.
12 West 60th Street, New York.**MR. IVAN MORAWSKI,**

LESSONS IN SINGING,

149A Tremont Street, Boston.

CHARLES LEE TRACY,

Teacher of Piano, Leschetizky Method.

Studio, No. 9 Music Hall, 57th St., and 7th Ave.

MME. FRIDA DE GEBELE ASH-

FORTH,

Vocal Instruction,

135 East 18th Street, New York.

FRANCIS A. GERLACH,

Voice Specialist.

Director New York Normal Conservatory,
122 East 27th street, New York.**BUFFALO SCHOOL OF MUSIC.**

197 Franklin street, Buffalo, N. Y.

Miss MARY M. HOWARD, Principal.

LYMAN BRACKETT,

PIANO, ORGAN AND CONDUCTING,

152 Tremont Street, Boston.
Chickering Hall Building.**W. ELLIOTT HASLAM,**

SINGING MASTER,

Gives instruction in VOICE PRODUCTION and CULTIVATION and special lessons to artists in STYLE and RÉPERTOIRE.

OPERA.—Rôles passed or restudied.

ORATORIO.—Best traditional renderings of Recitative and Aria in the standard oratorios.

CONCERT.—Suitable repertoire formed, displaying to the best advantage the individual characteristics of each singer.

Works restudied in English with Lyric Artists unfamiliar with the language.

Studio: 224 FIFTH AVE. Reception Hours: 1 to 3 P. M.

MISS ANNA BRINKHAUS,

Pupil of Schradieck, De Ahna and Cesar Thomson.

Solo Violinist, for Concerts.

A few advanced pupils accepted. Under the management of INTERNATIONAL BUREAU OF MUSIC.

114 Fifth Avenue, New York.

AGNES THOMSON,

Soprano,

JAMES F. THOMSON,

Baritone.

FOR

Concert, Oratorio

AND

Thomson Song Recitals.

PERMANENT ADDRESS:

174 Wabash Avenue,
CHICAGO, ILL.**MORIZ ROSENTHAL,**

PIANIST,

Applications, Correspondence and New Music to be sent to
GNEVKOW & STERNBERG,
BERLIN W., LINKSTRASSE 31.

Established 1881.

MRS. REGINA WATSON'S SCHOOL,

FOR THE

HIGHER ART OF PIANO
PLAYING.

297 East Indiana Street, CHICAGO.

SUMMER VOCAL STUDY.**THE GEORGE M. GREENE
SCHOOL OF VOCAL CULTURE**Opens for summer work June 15, 1893. Special training for teachers. Superior musical advantages.
Pleasant boarding accommodations. Pamphlet mailed on application. Address
GEORGE M. GREENE,
425 West 23d St., New YorkVOICE CULTURE,
CHOIR TRAINING,
CHORAL SOCIETY CONDUCTING.

—APPLY TO—

JOHN TOWERS,THE TOWERS SCHOOL OF VOCAL MUSIC,
9 East Seventeenth Street, New York.

EDITION

SCHUBERTH.

Best and cheapest edition of classical and modern music for all instruments. New volumes. Over 2,000 numbers. Complete Catalogue free. Address J. Schubert & Co., LEIPZIG, GERMANY.

**Leading Bands.****GILMORE'S
22d Regiment Band.****D. W. REEVES, Director.**OFFICE: FISCHER'S PIANO WAREHOUSES,
110 Fifth Ave., corner Sixteenth St.**7th Regiment Band,**

N. C. S. N. Y.,

W. B. ROGERS, Bandmaster.

Address, 25 Union Square, New York City.

BAYNE'S BAND.

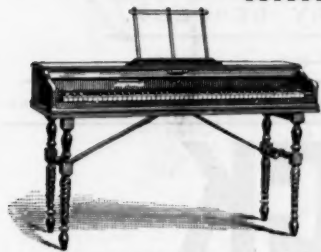
69th Regiment, N. G. S. N. Y.

WM. BAYNE, Bandmaster,

53 Third Ave.,

Music furnished for Balls, Lodges, Clubs and Private Parties.

The Virgil Practice Clavier.



"The most useful and complete ally of the piano in existence."

"DEAR SIR—I have been much pleased with the PRACTICE CLAVIER, and its use has convinced me of its superior qualities as an instrument for the technical part of piano practice."

Yours truly,

I. J. PADEREWSKI.

"The principles of touch involved are entirely correct and meet my full approbation. For acquiring perfect finger control, for gaining strength and endurance, and as a means for silent practice, it is excellent."

RAFAEL JOSEFFY.

WILLIAM MASON.

Claviers rented at a distance with privilege of purchase. Send for rental purchase plan and new Illustrated Catalogue.

VIRGIL PRACTICE CLAVIER CO.,
26 West 15th Street, New York.

THE VIRGIL PIANO SCHOOL. 26 W. 15th Street, Near Fifth Avenue.

Devoted exclusively to the study of the Piano upon the rational methods of the PRACTICE CLAVIER. By this system artistic results are far more surely and quickly secured than by any other. The Training of Teachers a SPECIALTY.

Fall Term begins Sept. 26. Sept. 23 and 24 are examination and enrollment days.

ADDRESS THE VIRGIL PIANO SCHOOL, 26 W. 15th St., New York.

PAUL WIALARD,

Officier d'Academie,

Tenor.

Exponent of the method of the great singer Faure traditions of the French composers.

Studio: Carnegie Music Hall, Room 20

Callers received from 12 to 2 only.

HENRY WOLFSOHN'S Musical Bureau,

331 East 14th Street,

NEW YORK.

LEADING ARTISTS. Concerts, Receptions, &c., arranged.

WILLIAM C. CARL,

Concert Organist.

Pupil of M. Alex. Guilmant, Paris, will resume instruction on the large Roosevelt Organ at the First Presbyterian Church, Fifth Avenue and Twelfth Street, October 1.

Address Studio, 57 West 17th Street, New York.

Established in 1867.

Cincinnati Conservatory of Music.

MISS CLARA BAUR, Directress.

Thorough musical education after the methods of foremost European conservatories.

Day and boarding pupils may enter at any time.

Young ladies in the home department are under the personal supervision of the directress. For Catalogue address

MISS CLARA BAUR,
Fourth and Lawrence Sts.,
CINCINNATI, OHIO.

GRAND Conservatory of Music

OF THE CITY OF NEW YORK.

This renowned Music School offers the accumulated advantages of years of successful operation. Instructions in all branches of Vocal and Instrumental Music, Harmony, Composition, Instrumentation, Elocution and Dramatic Art, Foreign Languages, Drawing and Painting. Students have the use of a fully appointed stage, with scenery, pipe organs, harp, library and other free advantages equal to 10 lessons per week. For particulars address

E. EBERHARD, Mus. Doc., President,
The Grand Conservatory of Music,
142 West 23d St. New York.

LOUIS BLUMENBERG,

MANAGER

INTERNATIONAL BUREAU OF MUSIC,

114 Fifth Avenue, New York.

Vocalists and instrumentalists for concerts, concert tours, opera, oratorio, church and salon. Correspondence on both sides of the Atlantic. Information regarding all musical attractions. Correspondence solicited.

Caroline Östberg,

PRIMA DONNA ROYAL OPERA,
STOCKHOLM.

Tour of the United States,

UNDER THE MANAGEMENT OF

LOUIS BLUMENBERG,
International Bureau of Music,
114 Fifth Ave., New York.

The Tourjée Conservatory of Music.

H. TOURJÉE, DIRECTOR.

The most thoroughly equipped Conservatory in this country. Embraces eleven distinct schools, including a thorough and complete practical course for the study of Piano and Organ Tuning.

TUITION THE LOWEST.

WORLD'S FAIR YEAR, desirable homes secured for Pupils.

CATALOGUE MAILED FREE.

245-247 STATE STREET, Chicago, Ill.

ESTABLISHED 1867.

CHICAGO MUSICAL COLLEGE

Central Music Hall,
CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and containing a musical lexicon, abridged History of Music and other valuable information, will be sent FREE on application.

SPECIAL NOTICE.

FIRST SUMMER SEASON

—OF—

The National Conservatory of Music of America,

126 & 128 East Seventeenth St., New York.

DR. ANTONIN DVORÁK,

Director.

WITH a view of enlarging the sphere of usefulness of the Conservatory by placing its unrivalled tuition—unrivalled in respect to completeness and moderate charges—within the reach of many students whom their school duties may engross during the larger part of the year, it has been decided to inaugurate, on June first proximo, a special SUMMER TERM, to the advantages of which the attention of musical students in out-of-town colleges, seminaries, &c., &c., and pupils in the enjoyment of a vacation period, is particularly invited.

Circulars, with list of classes, names of professors, terms, &c., will be in readiness May 15, and will be forwarded on application. Further information furnished, as usual, to visitors, or on receipt of written enquiries.

CHAS. INSLEE PARDEE, Secretary.

SCHARWENKA CONSERVATORY OF MUSIC

37 E. 68th STREET (Near Madison Avenue) NEW YORK.

(Formerly 81 Fifth Avenue.)

XAVIER SCHARWENKA, - Director,

ROYAL PRUSSIAN PROFESSOR AND COURT PIANIST TO THE EMPEROR OF AUSTRIA

All grades of musical students, from beginners upwards to the most advanced, receive a uniform, excellent and systematic instruction in all branches of music.

The Piano, Vocal, Harmony and Violin departments are taught by renowned artists of both European and American fame.

A Seminary for the education of Teachers.

Lectures on History of Music every Saturday.

Students and Faculty Concerts a special feature.

Fashionable and accessible location.

Spacious and finely appointed studios.

Students from a distance will be assisted in procuring desirable boarding places.

FOR TERMS AND PARTICULARS, ADDRESS

EMIL GRAMM, General Manager.

Examinations Daily.

Students can enter at any time.

Scharwenka Conservatory of Music,

BERLIN, Potsdamerstr. 35, BERLIN.

DIRECTORS: { PHILIPP SCHARWENKA,
DR. HUGO GOLDSCHMIDT.

Lessons in all branches of music under the guidance of experienced teachers. Finish for concert and stage appearances. Good and cheap board in the neighborhood of the Conservatory. Prospectus free of charge.

Prices for Elementary, Middle, Upper and Finishing Classes,

120, 240, 320 Marks Annually.

CONSERVATORY OF MUSIC, SONDRERSHAUSEN, Thuringia, Germany.

(Under the patronage of the Court.)

COMPLETE education in musical branches, including solo singing for opera and concert. Annual Dues: Vocal Department, \$50 Instrumental Department, \$38 (150 marks). Cost of living in good families, \$125 a year and upward (500 marks). Free admission for pupils to the concerts of the court orchestra, and vocal as well as theory pupils have free admission to the general rehearsals of the opera.

Director, Prof. SCHROEDER, Court Conductor.

Royal Conservatory of Music (also Operatic and Dramatic High School), DRESDEN, GERMANY.

Thirty-seventh year. 47 different branches taught. Last year, 749 pupils. 87 teachers, among whom for Theoretical branches are Felix Dräke, Prof. Rischbieter, Prof. Dr. Ad. Siern, &c.; for Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa, Mrs. Rappoldi-Kahner, Schmale, Sherwood, Tyson-Wolff, Mus. Doc., &c.; for Organ, Music Director Höpner, Organist Janssen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grützmacher; for Vocal Culture, Chamber Singer Miss Agl. Orgeni, honorary member of the Court Theatre, Frau Otto Alvsleben, Mann, Ronneburger, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senff Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through

Prof. EUGEN KRANTZ, Director.

CHEMICAL EDENELLS, CHINESE, SILK AND COPENHAGEN

STRINGS,

MANUFACTURED BY

CHR. CARL OTTO,

MARKNEUKIRCHEN, SAXONY, GERMANY.

All kinds of Musical Instruments and parts thereof.

Collection of Music Strings at the Chicago Exposition, German Department.



NUÑEZ ACADEMY OF MUSIC,

81 FIFTH AVENUE, NEW YORK.

Through discoveries of Señor Nuñez, Director, harmony, counterpoint, &c., can be more thoroughly learned in any notation in a few months than by any other system in a lifetime, and, by his improvements upon the common notation, all music is as easily read as the key of C. Having the most rapid and thorough system, with eminent teachers in all branches, we can promise you a thoroughly practical knowledge of music. Call or write for prospectus.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

Renowned all over
the World.



FRATI & CO.,

MANUFACTURERS OF

Pneumatic Pianos,

SELF PLAYING

ORCHESTRION ORGANS,

CONCERTINOS,

For Shows, Dancing Halls, &c.
(played by crank).

SALOON ORGANS

AND ALL KINDS OF

BARREL ORGANS.

Catalogue on Application.

AGENTS WANTED.

No. 73 Schönhauser Allee,

BERLIN, GERMANY.

Exhibiting at the World's Columbian Exposition, Chicago.

W. H. WILLIAMS, Pres.

W. THATCHER, Vice-Pres.

A. S. WILLIAMS, Sec. and Treas.

THE ASTORIA VENEER MILLS.

MANUFACTURERS AND DEALERS IN

All Kinds of Cut & Sawed Veneers.

This company make a specialty of the manufacturing of Poplar and Walnut Lumber
for the use of the Piano and Organ Trades. Catalogues mailed on application.

GENERAL OFFICES: 120 East Thirteenth Street, New York City.

NOVELLO, EWER & CO.,

MUSIC PUBLISHERS AND IMPORTERS,

21 East 17th Street (three doors west of Broadway),

NEW YORK.

SOLE AGENTS for the UNITED STATES,

Besides their own publications, for the publications of

CHAPPELL & CO.,

ROBT. COCKS & CO.,

J. B. CRAMER & CO.,

HOPWOOD & CREW,

HUTCHINGS & ROMER,

J. & J. HOPKINSON,

New lists of our own publications now ready.

Monthly lists of the publications of the five houses will be published regularly, with
TRADE IMPRINTS if so ordered.

Please write for these lists and catalogues.

ESTABLISHED 1840.

J. & C. FISCHER,

Grand and Upright Pianos.

92,000 MANUFACTURED.

World Renowned for Tone and Durability.

OFFICES AND WAREHOUSES:

110 FIFTH AVENUE, cor. 16th Street, NEW YORK.

STECK

Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

Makes the Steck the Only Piano that Improves with Use.

PIANO.

GEO. STECK & CO., Manufacturers.

WAREHOUSES:

STECK HALL, 11 E. Fourteenth Street, New York.

1855.

1893.

MARSHALL

PIANOS

Have an enviable
record for Durable
Qualities and Ex-
quisite Tone, with a

38 YEARS' HISTORY.

& WENDELL

They are known everywhere and are univer-
sally respected for their inherent merit.

911 to 923 Broadway, Albany, N. Y.

A THOUSAND TUNES.



That's a large number, but the Symphonion
plays it. The Symphonion is an unlimited
music box instead of a cylinder playing from
one to six airs. The Symphonion uses steel
plates as shown herewith.

These plates revolve and their teeth strike
the teeth of the steel combs, thus producing the
tones. Plates are changed in a moment. They
may be bought by the hundreds and each plate
represents a different tune. One may thus
have sacred music, old favorites and latest
songs of the day, as he chooses.

The Symphonion is simple in construction
and does not get out of order, as the old fashion
music boxes always do. They are rich and
melodious in tone and not the least expensive.

We are headquarters for the trade and are
prepared to quote lower prices than ever before
with all the latest improvements.

Send for Catalogue and Price List.

The SANDER MUSICAL INSTRUMENT CO.,

212 BOYLSTON STREET, BOSTON, MASS.

M. Knabe &

GRAND, SQUARE AND UPRIGHT

PIANOS.

THESE INSTRUMENTS HAVE BEEN BEFORE THE PUBLIC FOR FIFTY-FIVE YEARS, AND
UPON THEIR EXCELLENCE ALONE HAVE ATTAINED AN

UNPURCHASED PRE-EMINENCE,

WHICH ESTABLISH THEM

Unequaled in TONE, TOUCH, WORKMANSHIP and DURABILITY.

Every Piano fully Warranted for Five Years.

BALTIMORE:

WASHINGTON:

NEW YORK.

22 & 24 E. Baltimore St.

817 Pennsylvania Ave.

148 Fifth Avenue.

AUGUST GEMÜNDER. AUGUST MARTIN GEMÜNDER. RUDOLPH GEMÜNDER.

AUGUST GEMÜNDER & SONS

ESTABLISHED 1846

SOLE MAKERS OF THE FAMOUS
GEMÜNDER
ART. VIOLINS
& SOLO GUITARS

VIOLIN REPAIRERS.
IMPORTERS & DEALERS IN
GENUINE OLD
VIOLINS, BOWS
& STRINGS.

13 EAST 16TH ST
NEAR 5TH AVE.

NEW YORK.

TRADE MARK, REGISTERED.

WHOLESALE AND RETAIL LARGE ILLUSTRATED CATALOGUE UPON APPLICATION.

ACTIVE AGENTS WANTED.

HIGHEST AWARDS AT NEW ORLEANS EXPOSITION, 1885,
AND MELBOURNE, 1889.



BEHR BROS.

Grand and Upright

PIANOS.

BEHR BROS. & CO.

PHILADELPHIA,
1299 Chestnut Street.

ST. PAUL,
114 East Third Street.

Warerooms: **BEHR BROS. HALL,**
81 Fifth Ave., New York.

FACTORY: Corner of 11th Ave. and West 29th St., New York.

ACTION MACHINERY,

Boring Lathes with all necessary Chucks, Pinning
Machines, Gluing Machines, Circular Cutters, Bridle
Tip Punches and all other Special Machinery and
Tools required for Action making; all of approved
design and superior workmanship.

Special Machinery designed and constructed.

N. ERLANDSEN,
172 CENTRE STREET, - NEW YORK.

NEW PATENT
COLUMBIA VIOLIN
CHIN REST.



Will fit any Violin from one-eighth size
to largest Viola. Can be more quickly put
on or taken off than any other. Neatest in
appearance, strongest, and in every way
the best Chin Rest.

For sale by all Music Dealers, or sent on
receipt of \$1.35 by

ELIAS HOWE CO., 88 Court St.,
Boston, Mass.

HIGH GRADE UPRIGHT PIANOS.



HOUSE & DAVIS PIANO CO.

Successors to S. L. HOUSE CO.,
Piano Manufacturers,

160, 162 & 164 W. Van Buren St.
CHICAGO, ILL.

DAVENPORT & TREACY,
Piano Plates

- AND -

PIANO HARDWARE,
Avenue D and 11th Street,
NEW YORK.

CARPENTER ORGANS.

We want to open correspondence with
reliable dealers who can use a strictly
HIGH GRADE Organ. Ample territory
and strict protection guaranteed.

We cordially invite the Trade to visit
our factory, reached in six hours from
New York City.

E. P. CARPENTER COMPANY,
Brattleboro, Vt., U. S. A.

ESTABLISHED 1879.

LAWRENCE & SON PIANO CO.,

MANUFACTURERS OF
HIGH GRADE
Grand, Square and Upright Pianos,

Agents Wanted. Send for Catalogue.

MARIETTA, OHIO.

Publishers of the latest Songs and
Ballads by the most eminent com-
posers and the famous
BOOSEY & CO., BOOSEY EDITION
Of Operas, Oratorios, Cantatas, Part
Songs, Church Services, Etc., Etc.

NEW YORK AND LONDON.

WRITE FOR CATALOGUES.

3 EAST FOURTEENTH ST.,
NEW YORK.

The Famous "Rönisch Piano," Dresden, Germany.

Maker to Royal Courts of Saxony and Sweden and Norway.

Founded in 1845.

Over 20,000 in Use.

Highest Awards
and
Decorations from several
Courts.

A large display of these excellent Pianos will be found at the
COLUMBIAN EXHIBITION, CHICAGO, 1893.

Established 1850.

The Carl Barckhoff
Church Organ Company,
— BUILDERS OF —
Church Organs,
Salem, Ohio.

Owing to our large facilities, we are enabled
to fill all orders promptly and in comparatively
short time, if desired.



U. S. and Foreign
PATENTS.
TRADE MARKS, Designs,
Opinions, Searches, &c.,
promptly attended to. Send
sketch or model for free ex-
amination as to patentability.
All work strictly confidential.

GEO. H. CHANDLEE,
Atlantic Building,
WASHINGTON, D. C.

JAMES BELLAK,
1129 Chestnut Street,
PHILADELPHIA, PA.

H. HERRMANN,
368 Broome Street,
NEW YORK.

Apply for Order
Sheet.

DIMENSION STOCK
Cut to exact sizes, kiln dried, glued and planed
for wood workers generally.

Wholesale
and Retail.

**HARDWOOD
LUMBER.**

Agents wanted in all principal cities.

AUFFERMANN'S
STAINED VENEERS,
234-238 East 43d St., New York.

CONCERT DIRECTION.

Agency Founded 1879. **HERMANN WOLFF.**

Germany: Berlin, am Carlsbad 19.
Cable Address: Musikwolff, Berlin.

Proprietor and Manager of the Philhar-
monic Concerts, Berlin; the new Subscrip-
tion Concerts, Hamburg; the Bechstein Hall,
Berlin.

Sole representative of most of the leading
artists, viz: Rubinstein, Bülow, Joachim,
d'Albert, Stavenhagen, Mme. Carreno d'Al-
bert, Mlle. Kleeberg, Mme. Marcella Sem-
brich, Alice Barbi, Emil Goetze, the Berlin
Philharmonic Orchestra. Manager of the
American tours of Josef Hofmann, Hans
von Bülow, Eugen d'Albert, Pablo de Sara-
sate, and of the German Ethnographic Exhi-
bition, Chicago.

Principal Agency for Music Teachers.
Apply for Catalogues.

EDWIN ASHDOWN
(LIMITED),
MUSIC and BOOK PUBLISHERS.
Publishers of the Celebrated Ashdown Edition.

Catalogue No. 1.—Music for Piano.
" No. 2.—Vocal Music.
" No. 3.—Music for Harp, Guitar, Concertina.
" No. 4.—Music for Violin, Voice, Piano and
Violoncello. Tenor, Violoncello, Voice, Piano and
Violoncello. Orchestra. Quadrille Bands (small or full).
Catalogue No. 5.—Music for Flute, Cornet, Clarinet,
Horn.
Catalogue No. 6.—Music for Organ and Harmonium.

NEW YORK: 1 & 3 UNION SQUARE.
Toronto, Canada: 68 King St., W.
London, England: 19 Hanover Sq.
CATALOGUES MAILED FREE UPON APPLICATION.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

CHICKERING PIANOS

CHICKERING
& SONS,

791 Tremont Street,
BOSTON.

METROPOLITAN COLLEGE OF MUSIC LEADING MUSICAL INSTITUTION OF AMERICA.

PIANO TEACHERS' CERTIFICATES.

Examiners: { William Mason, Mus. Doc. A. C. M., and
Albert Ross Parsons, A. C. M.

Dudley Buck, President.
Albert Ross Parsons, Vice-President.
Harry Rowe Shelley, 2d Vice-President.
R. Huntington Woodman, Organ Department.
Emilio Agramonte, Operatic Director.
Charles B. Hawley, Musical Director.

Residence Department for Pupils from a distance.

Circulars sent on application. Address

H. W. GREENE, Sec'y and Treas.,
19-21 E. 14th STREET, NEW YORK.

CONCERT DIRECTION.

DANIEL MAYER,
LONDON, . ENGLAND,
SOLE AGENT FOR

PADEREWSKI,

Szumowska, Gorski, Sauret, Jean Gerardy, Evangelina Florence, Belle Cole, Katharine Fisk and Marguerite Macintyre, Ben Davies, Norman Salmon, Plunket Greene, London Symphony Concerts, and the principal vocal and instrumental celebrities.

Note Change of Address
to larger premises:

18 Great Marlborough Street,
LONDON, W.

CABLEGRAMS, "Liszt, London."

FRANK VAN DER STUCKEN.

EIGHT SONGS. Op. 17.

1. O Joy of Youth! (O Jugendlust!)
2. The Last Tear (Einsame Thräne).
3. Bliss (Seligkeit).
4. 'Tis Past! (Vorbei!).
5. I Dream'd I was in Sicily (Von schön Sicilien).
6. A Pastoral (Ein Schäferlied).
7. Remember—Forget (Gedenken—Vergessen).
8. Serenade.

NEW MALE CHORUSES.

- Op. 18, No. 2. In a Year! (Uebers Jahr).
Op. 19, No. 1. Ever True (Wege-wart).
Op. 19, No. 2. Morning (Am Morgen).

FOR SALE AT LEADING
MUSIC STORES.

J. RAYNER,
IMPORTER OF
MAHOOGANY.
MANUFACTURER AND DEALER IN
ALL KINDS OF CUT AND SAWED VENEERS.
Foot Houston St., East River, NEW YORK, Fulton and Morgan Streets, CHICAGO.

"Makes its own market

Wherever it goes."

THE

ESTEY :
: ORGAN.

ERARD HARPS.

Only Harps Used by the World's Greatest Harpists.

Eastern Representatives:

N. STETSON & CO.,
PHILADELPHIA.

Western Representatives:

LYON, POTTER & CO.,
CHICAGO.

S. & P. ERARD, 18 Great Marlborough Street, London, England.

JAMES CAMPION,

312 East 95th Street,
NEW YORK.

Piano PANELS and Desks
Sawed, Engraved and Carved.

Turning, Scroll and Band Sawing.

MERRILL PIANOS.

MERRILL PIANO CO.,

165 Tremont Street, Boston.

WEBER, GRAND AND UPRIGHT PIANOS.

Warerooms: Fifth Avenue, corner West Sixteenth Street, New York.

Manufactories: 121, 123, 125, 127 Seventh Avenue; 147, 149, 151 153, 155, 157, 159, 161, 163, 165 West Seventeenth Street, NEW YORK.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY,

(INCORPORATED)

19 Union Square W., New York.

ESTABLISHED JANUARY, 1880.

No. 691.

EDITORS:

MARC A. BLUMENBERG.
JAMES G. HUNEKER.

OTTO FLOERSHEIM.
HARRY O. BROWN

HUGH CRAIG.

BUSINESS DEPARTMENT:

SPENCER T. DRIGGS.
A. T. KING.

R. S. MAXWELL.
FRANK M. STEVENS.

EUROPEAN BRANCH OFFICE:

OTTO FLOERSHEIM, 17 Link Str.,
Berlin, W. Germany.

WESTERN OFFICE: Chicago, 296 Wabash Ave., JOHN E. HALL
Manager.

BOSTON OFFICE: 22 West St.

LEIPZIG, GERMANY: GRABBEER HUG, Königstrasse 16.

VIENNA, AUSTRIA, IX Schwarzenberger str. 15.

LONDON AND PARIS: BRENTANO'S.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00

Special rates for preferred positions.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check draft, or money orders, payable to the MUSICAL COURIER COMPANY.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

NEW YORK, WEDNESDAY, MAY 31, 1893.

Telephone - - - - 1253-18th.

YESTERDAY being a holiday, Decoration Day, has delayed the publication of THE MUSICAL COURIER one day.

WE received a letter last week addressed to the "Missionary Courier." Not half bad, that. We have certainly been doing missionary work in the musical world for thirteen years and a half, and our name is THE MUSICAL COURIER. No other musical journal like this on the globe.

AND now for the merry roof garden! Gotham promises to enjoy an unusually lively summer. Over twenty places of amusement will remain open the entire season, and theatrical managers are rubbing their hands in anticipation of big business. The most doleful accounts continue to reach us from Chicago. Theatres are doing a beggarly business there, and the outlook is dismal. New York after all is the centre of attraction on the continent.

POPULAR CONCERTS AT THE SALLE D'HARCOURT.

MR. Eugene d'Harcourt has issued a report of the season's work of his popular eclectic concerts. The hall erected for them in the Rue Rochechouart holds 1,400, and has an organ larger than that of the Conservatory. The prices are popular, the desire being to develop the musical taste of the classes who are hindered from attending the Sunday concerts by the high prices of admission. The concerts take place three times a week, from 9 to 10:30 P. M. In the

list of works produced the place of honor is given to Beethoven, who was represented by six symphonies, the three Leonora overtures, the ballet of "Prometheus," and the complete series of 17 quartets. Next come symphonies by Haydn, Mozart, Mendelssohn, Schubert, overtures by Weber and Cherubini, and works by Bach, Cimarosa, Gluck, Händel, Méhul, Nicolo, Spontini.

Of modern works the following composers furnished specimens: Auber, Berlioz, Bargiel, Bayer, Brahms, Chopin, Davidoff, Dancla, Léo Delibes, Donizetti, Dvorák, César Franck, Gade, Garcin, Gounod, Grieg, Guilmant, Guiraud, Hérold, Hertel, Alfred Holmès, J. Joachim, Joncières, Liszt, Mascagni, Massenet, Meyerbeer, Offenbach, Paladilhe, Ponchielli, Raff, Reber, Rossini, Saint-Saëns, Schumann, Strauss, Svendsen, Verdi, Vieuxtemps, Wieniawski and Wagner.

As complaints have been made of the difficulties experienced by young composers of the French school in getting a public hearing for their works, Mr. E. d'Harcourt arranged for the production, in most cases under the direction of the composer, pieces by Bourgault-Ducoudray, De Boisdeffre, Bordes, De Bréville, Combe, Théodore Dubois, Halphen, Vincent d'Indy, Le Borne, Albéric Magnard, Guy Ropartz, Pfeiffer, Miersot, &c.

The next season commences November 4.

WAGNER IN PARIS.

MR. H. MORENO contributes to the "Ménestrel" a brilliant and very Parisian notice of the first presentation of the "Walküre" at the opera. The management very wisely had arranged for a preliminary lecture by Mr. Catulle Mendès on the "Rheingold" as the necessary prologue for understanding the "Walküre." Mendès displayed warmth, conviction and eloquence, still the audience relaxed its attention when he plunged, in Wagner's company, into the unfathomable myths and mysterious symbolism of German polytheism; still the vocal pieces rendered by Messrs. Renaud, Vaguet and Fournets, and Mesdames Richard, Bosmann and Marsy produced a great success, especially the scene of the Rhine maidens, of "Wotan" at Walhalla, and the marvelous finale.

Mr. Moreno then sketches the libretto of the "Walküre," in which he finds many mysteries. "To create man," he writes, "Wotan descended to earth and created him in the most natural manner, which leads one to suppose that if man was as yet non-existent, there was a woman somewhere about in space. But the rules of rigorous logic cannot," he adds, "be applied to Wagner's dramas." Respecting the loves of "Siegmond" and "Sieglinde," he remarks: "We must not look for morality in Wagner's dramas. That is the least of his cares." But it is needless for THE MUSICAL COURIER to repeat Moreno's analysis of the plot, amusing as it is with its sly humor, as when he describes "Fricka" as making a "scène abominable" for "Wotan," who, like all husbands, whether in heaven or earth, ends by yielding. His most cruel jest is making "Siegmond" exclaim, "J'ai le sabre de mon père."

Respecting the music he writes, with serious admiration: "In this drama, full of grandeurs and puerilities, the very weaknesses and extravagances serve admirably the genius of the musician. Rags and tatters, from which a potent magician has made a royal robe! Objections, recriminations, discussions, all vanish before the wondrous pages of this musical epic.

"The first act runs superbly from first to last. There is not a note which has not its *raison d'être*, and the interlacing of all these themes and *leit motifs* so strong and so tender, that characterize a situation or a personage, constitute in the orchestra a captivating symphony, which enfolds you and leaves you no respite till it has conducted you to the end, when the enchanting hymn of spring bursts forth, a brilliant day-spring that rends at one flash the clouds of the dark sky.

"The second act is much less interesting, and, notwithstanding a large and justifiable amount of cutting down, it still contains long, tedious passages, above all interminable domestic scenes between 'Wotan,' 'Fricka' and 'Brünhilde.' But there are yet pages which are redolent of genius, such as the savage cry of the 'Walküre' at the beginning, and the charming scene between 'Siegmond' and 'Brünhilde.' All the intermediate part of the opera is very difficult of digestion, especially to French stomachs.

"In the third act again there are two magnificent

flights of inspired genius: the weird ride of the 'Walküren,' which our symphonic concerts have already rendered so popular, but which was till now unseen in the theatre, where it assumes its true value, and the Feuerzauber, a sublime page, the effect of which there was a slight tendency to spoil by a too rapid execution, and which lacked the transparency and the thousand diaphanous shades contributed by the German orchestras: it is like a shower of sparks and singing flames, which fall on every side.

"The orchestra? Well, it is on this point that the Wagnerists will try to cavil at the Opera House. They will endeavor to push aside Mr. Colonne for the benefit of another leader among their friends. But there is a third nigger in the fence who will take the place. We know the real truth of all these tricks and intrigues.

"Under the circumstances, we think Mr. Colonne did his very best, and that he got out of his orchestra all that he could honestly get. There are many pretty details in the execution, many bits carefully studied, many delicate points pushed to tenuity, but this very finesse injures at times the grandeur of the outline. The German musicians display less subtlety, and therefore they retain more the sentiment and color of these works so thoroughly German. And then they have faith and sincerity. Our musicians have no doubt more individual talent; they are artists of incontestable merit, taken separately. Why is it then that united they seem nothing but an assemblage of functionaries accomplishing a duty, without passion and without fire? The cause of it lies perhaps in the manner in which the orchestra is formed and syndicated, the inside influences they are subject to and the system of 'pensions.'

"It is said that Mr. Colonne is so discouraged as to be disposed to send in his resignation. This would be a loss for the theatre.

"On the part of the singers, the execution was remarkable. We like the unaffected manner in which Mr. Van Dyck sings; he sacrifices nothing to his personal success, and interprets his work for its own sake, with passion and conviction. He is an artist who never fails. The same can be said of Mrs. Caron, always so interesting, who captures you by a gesture or an intonation. M. Delmas gave us a 'Wotan' of magnificent carriage and clear, frank voice; his success was enormous and indisputable. He is an artist of the highest rank. Miss Breval has temperament; she uses it to great advantage in the role of the 'Walküre,' and she shared largely in the applauses of the evening with her brilliant partner. We will not dwell too long on the part of Mr. Gresse, who has not yet entered into the sentiment of the music so new to him.

"The 'mise en scène,' highly artistic, did honor to the direction of the opera. Nothing could be said against it beyond some criticisms on some costumes. Those of the 'Walküren,' for example, which had not enough character, and that of Mrs. Caron, who was scarcely happy with her stunning red mantle and the golden circlets in her hair. But these are little trifles of detail that do not detract from a harmonious ensemble."

OF the same performance, G. A. F. in the "Berliner Courier" writes: "Was this première a success or no? A success equally brilliant as undeserved. Since last night it is not permissible to doubt the genius of Wagner, German though he was. The dilettanti in the corridors and foyer declared that the Master of Bayreuth was the greatest musician of modern days, that the Nibelungen Tetralogy was his greatest creation, that the "Walküre" was the greatest drama of the cycle, and that it had never been adequately performed till given in Paris. Never before were the composer's intentions understood or appreciated, never were such decorations and scenery, never were singers with such voices and such training, never such an admirable orchestra, never such a conductor as at the Grand Opera."

After mentioning Colonne's resignation and the quarrels in the orchestra, the writer speaks of the orchestra itself. "There are too many virtuosi, too many prominent soloists, too many conservatory professors in it. Each one thinks the score was written for his own instrument and to display his talent. The ensemble may take care of itself. A conservatory professor cannot be expected to be taught anything. The instructions of the composer and the indications of the director must give way to his ideas. They oppose to the latter a passive resistance, or else conspire to play badly and discredit his skill. When the Walküren motif is 'Hoioyotoho,' the orchestra played,

for example, 'Hottehu,' now too fast, now too slow, utterly disregarding the composer's ideas.

"The singing was equally bad. Van Dyck, who had not yet recovered from his influenza, sang so that even 'Hunding' would have pitied him. Mrs. Caron had no abandon or emotion. Delmas found the score needed improving, and ended his phrases with a bit of coloratura or floritura singing, better adapted for an Italian cavatina. The 'Brünhilde' of Miss Brevall was wonderfully good. She represented admirably the majestic 'Walküre,' sang with genuine inspiration, and imparted some of it to the audience. But where was her horse Grane? She had to drag 'Sieglinde' away on foot, while still singing 'To horse! to horse!' The 'Wogende Wald' at the end of the first act was a paint cloth; the Walkuren Ride was done by hobby horses on a toboggan slide.

"But such little things must be pardoned, as the audience, after the second and other acts, gave clear expression to their enthusiasm by triple recalls."

CATULLE MENDÈS AND DAS RHEINGOLD.

WE mention above Mr. H. Moreno's opinions on the "Rheingold;" a German journalist describes the lecture with greater warmth. "All who in Paris are for Wagner and the new direction in opera, all who are seriously interested in music or claim any artistic taste, all who 'must be there,' were assembled, and the house had an enchanting appearance. On the stage was the scenery of the third act of 'Lohengrin'; two grand pianos stood close together, and the pianists Claude Debussy and Raoul Pugno, one noticeable for his mighty beard and the other for his equally mighty locks, sat thereat. Left on six chairs sat three female and three male singers, with the score open in their hands, concert fashion.

"In the centre on a dais, behind a table with the inevitable glass of *eau sucrée*, stood Catulle Mendès. He commenced by telling his attentive hearers of the indescribable disturbances caused years ago by the first performance of 'Tannhäuser'; the contrast between that wild scene of uproar and the present assemblage of Wagnerian converts could not be made more striking. The speaker grew warm and warmer as he spoke of the triumphs of art, and his tones rose to poetic fervor as he began to tell of the gods and heroes, the giants and dwarfs, and Rheinixies of the hoary Northern foretime. The house followed his exposition with eager attention, and greeted him with such a storm of applause as is only given to prime donne. As he retired the vocal selections were begun; all the artists acquitted themselves well, and were called again and again."

MUSICIANS THE VICTIMS.

THE treatment accorded to the management of the Indiana May Festival at Indianapolis by Charles E. Locke and the methods pursued by him in conducting the affairs of the Seidl orchestra and its artists during the recent Western tours should finally open the eyes of the musicians who have so frequently been duped by irresponsible and unreliable, venturesome managers who seem to be absolutely devoid of conscience in their transactions with members of the profession. In all other walks of life a contract is understood to be a mutual agreement between two parties to perform compensating duties, but the history of Locke and his transactions with musicians indicate that these contracts are worthy of respect only on the part of the musician, who, in his repeated loss of time and money, does not seem to come to a realizing sense of the fact that he is considered merely as a speculative property, to be dealt with according to circumstances.

Mr. Locke should be dropped completely out of the sphere of musical enterprises; his schemes should no longer be encouraged by any musicians unless they are willing to be looked upon as idiots for giving him the opportunity to repeat his inglorious fiascos at their expense.

They should remember his California failure; his connection with Theodore Thomas and the abominable and nauseating transactions of the American Opera scheme; his failures in English opera on the road, and his wild ventures in this city in association with Mahnken, another of Mr. Theodore Thomas' henchmen, who has succeeded in gaining the confidence of Anton Seidl, and who, with Locke, has placed Mr. Seidl in this unpleasant attitude before the people.

In all these Locke enterprises there is one person who has been closely identified with many of them, but who is said never to have lost any money through them, and that is Emma Juch. Why she should have been so exceptionally distinguished is one of the open

secrets of managerial policy. And yet there is no reason in the wide, very wide world why one person, male or female, should be selected by Mr. Locke as a preferred creditor in his periodical failures.

Of one thing the musicians may rest assured, and that is that after the numerous lessons of the past any musician who will enter into arrangements with Locke on the basis of individual promise only may as well consider himself or herself as a clearly recognized idiot or imbecile. But that will not prevent a number of "artists" out of employment temporarily from joining the next Locke enterprise.

DE PACHMANN WILL RETURN.

DE PACHMANN, the pianist, will return to America in the fall, to play in Chicago in November. Mr. Wight Neuman, his manager, cannot say which piano De Pachmann will use this trip, but he believes it will be the Chickering.

DR. DVORAK ON NEGRO MELODIES.

DR. ANTONIN DVORÁK, the great Bohemian composer, has been telling us in the New York "Herald" what he thinks of negro melody and its future use as a thematic material in American compositions. Gottschalk believed much as does Dr. Dvorák; and later American composers have incorporated negro melodies in their music, notably John Broekhoven, whose "Suite Créole" has been commented upon in these columns. Dr. Dvorák sent the following letter to the "Herald" last Sunday, and as it embodies precisely our views as to the advantages of home study, we reprint it here in full:

To the Editor of the Herald:

I was deeply interested in the article in last Sunday's "Herald," for the writer struck a note that should be sounded throughout America. It is my opinion that I find a sure foundation in the negro melodies for a new national school of music, and my observations have already convinced me that the young musicians of this country need only intelligent direction, serious application and a reasonable amount of public support and applause to create a new musical school in America. This is not a sudden discovery on my part. The light has gradually dawned on me.

The new American school of music must strike its roots deeply into its own soil. There is no longer any reason why young Americans who have talent should go to Europe for their education. It is a waste of money and puts off the coming day, when the Western World will be in music, as in many other things, independent of other lands. In the National Conservatory of Music, founded and presided over by Mrs. Jeannette M. Thurber, is provided as good a school as can be found elsewhere. The masters are competent in the highest sense and the spirit of the institution is absolutely catholic. A fresh proof of the breadth of purpose involved in this conservatory is the fact that it has been opened without limit or reservation to the negro race.

I find good talent here, and I am convinced that when the youth of the country realizes that it is better now to stay at home than to go abroad we shall discover genius, for many who have talent but cannot undertake a foreign residence will be encouraged to pursue their studies here. It is to the poor that I turn for musical greatness. The poor work hard; they study seriously. Rich people are apt to apply themselves lightly to music, and to abandon the painful toil to which every strong musician must submit without complaint and without rest. Poverty is no barrier to one endowed by nature with musical talent. It is a spur. It keeps the mind loyal to the end. It stimulates the student to great efforts.

If in my own career I have achieved a measure of success and reward it is to some extent due to the fact that I was the son of poor parents and was reared in an atmosphere of struggle and endeavor. Broadly speaking, the Bohemians are a nation of peasants. My first musical education I got from my schoolmaster, a man of good ability and much earnestness. He taught me to play the violin. Afterward I traveled with him, and we made our living together. Then I spent two years at the organ school in Prague. From that time on I had to study for myself. It is impossible for me to speak without emotion of the straits and sorrows that came upon me in the long and bitter years that followed. Looking back at that time I can hardly understand how I endured the privations and labor of my youth.

Could I have had in my earlier days the advantages, freely offered in such a school as the National Conservatory of Music, I might have been spared many of my hardest trials and have accomplished much more. Not that I was unable to produce music, but that I had not technique enough to express all that was in me. I had ideas, but I could not utter them perfectly.

There is a great opportunity for musicians in America and it will increase when grand opera sung in English is more firmly established, with public or private assistance. At the present time this country needs also the materials for orchestral work. The dearth of good native performers on reeds and brass instruments is marked. Every one wants to sing or play the piano, violin or violoncello. Nobody seems to realize the importance of good cornetists, trombonists, clarinetists, oboists, flutists, trumpeters and the like. In Bohemia applicants for admission to the conservatory are assigned to instruments according to the necessities of the time. Of course nearly every young musician wants to play the violin, but to encourage that tendency would be to undermine the orchestral system and leave composers without the means of properly presenting their works.

I do not agree with those who say that the air here is not good for vocalists. The American voice has a character of its own. It is quite different from the European voice, just as the English voice is different from the German and Italian. Singers like Lloyd and McGuckin have an entirely different vocal quality from that of German singers and members of the Latin race. The American voice is unlike anything else; quite unlike the English voice. I do not speak of method or style, but of the natural quality, the timbre of the voice. I have noticed this difference ever since I have been in New York. The American voice is good; it pleases me very much.

Those who think that music is not latent in the American will discover their error before long. I only complain that the American musician is not serious enough in applying himself to the work that

he must do before he is qualified to enter upon a public career. I have always to remind my most promising pupils of the necessity of work. Work! work! work! to the very end.

The country is full of melody, original, sympathetic and varying in mood, color and character to suit every phase of composition. It is a rich field. America can have great and noble music of her own, growing out of the very soil and partaking of its nature—the natural voice of a free and vigorous race.

This proves to me that there is such a thing as nationality in music in the sense that it may take on the character of its locality. It now rests with the young musicians of this country and with the patrons of music to say how soon the American national school of music is to be developed. A good beginning has been made in New York. Honor to those who will help to increase and broaden the work!

NEW YORK, May 25, 1893.

ANTONIN DVORÁK.

The composer has just written this report of his first season's work in New York:

To Mrs. Jeannette Thurber:

DEAR MRS. THURBER—The annual examinations of the National Conservatory of Music of America have just passed, and I myself had occasion to see that all the teachers in all branches of the musical art (instrumental, vocal and theatrical) have done most excellent work. I really was astonished to find how perfect and artistic the method of teaching was.

It was a great pleasure for me to observe among the great many pupils some of extraordinary ability, and my only desire is that the good genius of music may protect them to be a credit to art and their country.

Believe me to be sincerely yours,

ANTONIN DVORÁK.

NEW YORK, May 25, 1893.

Dr. Dvorák's newly completed symphony and his fifth will contain negro themes, which he declares strikingly resemble Celtic and Slavonic folk-song in character, the leading tone being generally noticeable by its presence.

The "Herald" last Sunday, with its usual phenomenal enterprise, prints an interview with Rubinstein and other European composers, and here are the opinions of some on the subject:

BERLIN, May 27, 1893.—I was lucky enough to find Anton Rubinstein on a flying visit.

The great composer was in a simply furnished room of a leading hotel. He dislikes luxury.

He stopped writing music to read the extract about Dvorák's theory of negro music which was cabled to the European edition of the "Herald." He threw his long locks back over his massive forehead with a habitual gesture and said:

"I remember reading in a book which made the Hungarians angry that the Hungarian music was that of the gypsies. Dvorák's theory is very difficult to prove. At the same time it is quite possible. American musicians have not worked in the line of negro melodies, but entirely in the European style. If there is a great literature of negro melodies, Dvorák's idea is possible, but I think it fantastic. In South America such an idea might take, but, in the North, European music is too far advanced.

"The idea of giving negroes free musical education is interesting. If properly educated they may develop a new school. However, we can say nothing at present. In twenty-five or thirty years we shall see, perhaps, whether the negroes are capable of developing talent and founding a new musical school."

When asked whether the "Herald" might promise that he would visit the United States Rubinstein said: "Remember that I am an old man of sixty-five years, and past the time when I should make a monkey of myself before an audience. And then I am such a terribly bad sailor. I had an enormous offer, but don't want millions. I am content with hundreds."

Dr. Leibling, director of the new Conservatory of Music in Berlin, said:

"Negro melodies are quite a unique idea. It deserves a trial. We find national melodies at the base of the music of some of the greatest composers. My opinion is that in twenty or thirty years America will be the first musical country, for the American student to-day is by far the most diligent and in opera is well to the fore. America's musical progress is amazing."

Joachim, the eminent virtuoso, said:

"It is a difficult matter to settle. A book could be written on the subject. It may be a good idea to merge the negro melodies into an ideal form. Then they would give a tint to American national music."

"It is quite true that in the music of Grieg, Haydn, Schubert and others national melodies are strongly blended and give tone. But don't let too much stress be laid upon particular melodies. Otherwise they become monotonous. Let melodies be used to give local color. I am pleased to hear that the United States are taking such an interest in music."

Arthur Bird, who resides in Berlin, said:

"I have often spoken, especially with Morris Bagby, of the foundation of an American school of music. We spoke of Indian music, but never of negro melodies. I think the idea worth trying."

"We Americans at present are somewhere and nowhere in the field of music, but we are going to come out well ahead with men like MacDowell and Strong. My ideal of the American school is a mixture of French and German. The French are far ahead of the Germans. As for negro melodies, their feature is that of simple and sad. They are musical, but their simplicity would make a difficulty in

larger works. The question is, Wouldn't they lose in being made instrumental?"

VIENNA, May 27, 1893.—I saw Anton Bruckner, Eusebius Mandyczewski and Hans Richter in relation to Dvorák's idea. Bruckner said:

"The basis of all music must be classical works. Negro melodies could never found the groundwork of a school of music."

Mandyczewski expressed similar views, thinking his compatriot Dvorák was greatly influenced by his surroundings.

Professor Richter, who is the leader of the imperial Court Opera, could not realize the possibility of a future school of music emanating from a race playing by ear. The Hungarian gypsies, he said, all play by ear—man, woman and child; yet a real musician among them is an exception.

Here is an important announcement from Mrs. Jeannette M. Thurber, the president of the National Conservatory:

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA, 126 AND 128 EAST SEVENTEENTH STREET, NEW YORK, May 16, 1893.

The National Conservatory of Music of America proposes to enlarge its sphere of usefulness by adding to its departments a branch for the instruction in music of colored pupils of talent, largely with the view of forming colored professors of merit. The aptitude of the colored race for music, vocal and instrumental, has long been recognized, but no definite steps have hitherto been taken to develop it, and it is believed that the decision of the Conservatory to move in this new direction will meet with general approval and be productive of prompt and encouraging results. Several of the trustees have shown special interest in the matter. Prominent among these is Mrs. Collis P. Huntington. Tuition will be furnished to students of exceptional talent free of charge. Two young but efficient colored pupils have already been engaged as teachers and others will be secured as circumstances may require.

Application for admission to the Conservatory classes is invited, and the assignment of pupils will be made to such instructors as may be deemed judicious.

Dr. Antonin Dvorák, director of the Conservatory, expresses great pleasure at the decision of the trustees, and will assist its fruition by sympathetic and active co-operation.

May I ask you to place these facts before your readers, and in favoring a worthy cause once again oblige yours, very truly,
JEANNETTE M. THURBER, President.

The patrons of the National Conservatory are as follows: Mrs. Mabel G. Bell, Mrs. Birdseye Blake-man, Mrs. J. J. Blodgett, Mrs. W. E. Conner, Miss Cooper, Miss Marie F. Coddington, Mrs. James C. Fargo, Miss Mary Garrett, Mrs. Gardner G. Hubbard, Mrs. George Hearst, Mrs. Anna G. Hunt, Mrs. C. P. Huntington, Mrs. Theodore A. Havemeyer, Mrs. A. D. Juilliard, Mrs. Reginald de Koven, Mrs. Eugene Kelly, Mrs. Eugene Kelly, Jr., Miss Hannah N. Lawrence, Mrs. F. R. Lawrence, Mrs. Lily Macalester Loughton, Miss Anna Langdon, Mrs. John R. McPherson, Sephora Maria de Mendonça, Mrs. Charles Nordhoff, Mrs. William H. Osborn, Mrs. J. S. T. Stranahan, Mrs. William M. Stewart, Mrs. Anson G. Stokes, Mrs. Jeannette M. Thurber, Mrs. Lucius Tucker-man, Mrs. Elizabeth Williams, Mrs. J. Hood Wright, John M. Allen, General Nicholas Longworth Anderson, Benjamin Altman, William B. Allison, George F. Baker, Edwin Beers, Prof. Alex. Graham Bell, Perry Belmont, Birdseye Blakeman, S. W. Boocock, George C. Cooper, Calderon Carlisle, Andrew Carnegie, James M. Constable, W. E. Conner, Samuel D. Coykendall, Grover Cleveland, John D. Crimmins, Chauncey M. Depew, Henry E. Davis, Charles C. Dodge, William C. Endicott, William M. Evarts, James C. Fargo, Charles S. Fairchild, Charles V. Farwell, Roswell P. Flower, Charles H. Gibson, W. R. Grace, Charles C. Glover, T. Harrison Garrett, Parke Godwin, Col. John Hay, John J. Hemphill, Eugene Hale, N. P. Hill, George Hearst, Henry Hentz, J. C. Hoagland, Wright J. Hood, C. P. Huntington, Timothy Hopkins, Alfred Heidelberg and H. L. Horton.

Convinced by the success of last year's competition in composition that, through a yearly award of prizes for the best works American composers and librettists will be encouraged and stimulated to higher efforts, the Conservatory announces that for the second annual concurs the subjects of prizes and general conditions shall be as follows:

SUBJECTS AND PRIZES.

| | |
|---|---------|
| For the best grand or comic opera (opéra comique) in one act..... | \$1,000 |
| For the best libretto for a grand or comic opera (opéra comique)..... | 300 |
| For the best symphony..... | 300 |
| For the best overture and cantata..... | 300 |
| For the best string quartet..... | 100 |

The prize for opera and comic opera (opéra comique) is open to all regardless of age; competitors for the remaining prizes should not be above forty years of age. All composers and librettists must be natives of the United States. Each work should be submitted in manuscript form and be absolutely new to the public. The merit of each work will be passed upon by a special jury of five competent judges. The works to which the prizes shall be awarded will be made

known to the public under the auspices of the Conservatory.

The Conservatory reserves the right to give two public performances of the works to which prizes shall be awarded, which shall afterward be the property of their respective composers and authors. Manuscripts must be sent in for examination to the National Conservatory of Music of America, Nos. 126 and 128 East Seventeenth street, between September 1 and October 15, 1893. Each composition requiring the co-operation of an orchestra for its performance must include the orchestral score. The orchestral parts need only be furnished by the successful competitors. The public award of prizes will be made on or about April 15, 1894.

THE N. Y. M. T. A. OFFICIAL PROGRAM.

WE publish to-day the official advance program of the New York State Music Teachers' Association meeting, which is to take place at Rochester June 27, 28, 29 next. In a letter to us from the secretary, Mr. J. F. Van der Heide, he explains that the program of the last concert is not made up. Three additional singers have been invited to take part, and Secretary Von der Heide thinks that they will undoubtedly accept. This is the first time a correct and authorized program of the meeting has been published. Here they are:

Tuesday Morning.

- AT THE CENTRAL PRESBYTERIAN CHURCH.
10:00, Organ solo, Mr. A. L. Barnes, Utica.
10:10, Quartet, Choir of Central Presbyterian Church, Rochester.
Miss May Marsh, soprano.
Mrs. Dewey-Hanford, contralto.
Mr. George W. Walton, tenor and director.
Mr. Chas. W. Lansing, basso.
Miss Harriet Grosvenor, organist.
10:15, Address of welcome, by the Hon. Richard Curran, Mayor of Rochester.
Response and address of President H. D. Wilkins.
10:30, Business session.
11:00, Vocal recital.
Mrs. Gerrit Smith, soprano, New York.
Mr. Charles Herbert Clarke, tenor, New York.
Mr. J. de Zielinski, pianist, Buffalo.
Mr. Gerrit Smith, accompanist, New York.

Tuesday Afternoon.

- 2:00, Essay, the Dynamics of Singing.
H. Holbrook Curtis, M. D. New York.
2:30, Discussion, or report of specialist committee on voice.
Mr. Louis Arthur Russell, New York.
3:00, Essay, the Great Educator, the Singing Voice.
Mrs. Clara Brinkerhoff, New York.
3:30, Discussion, or report of specialist committee on harmony.
Mr. C. C. Miller, New York.
4:00 Piano recital, Mr. Emil Liebling, pianist, Chicago, Ill.
Miss Lavinia S. Hawley, contralto, Buffalo.
5:00, Vice-presidents' meeting.

Tuesday Evening.

- 8:00, Grand concert at Central Presbyterian Church.
Miss Kate Tyrrell, soprano, Buffalo.
Miss Lavinia S. Hawley, contralto, Buffalo.
Miss Annie Webster, violinist, Rochester.
Mr. Pierre Douillet, pianist, New York.
The Æolian Male Quartet.
H. K. Pitcher, first tenor. W. W. Griswold, first bass.
Joseph Harvey, second tenor. W. S. Kerr, second bass.
The Choir of Christ Church—Mr. Jas. Bagley, director, Rochester.
will sing the Redemption Hymn, by J. C. D. Parker.
The incidental solo part sung by Miss Hawley.
At the close of the concert a reception will be tendered the members of the association at Powers' Art Gallery.

Wednesday Morning.

- AT THE FIRST BAPTIST CHURCH, COR. CHURCH AND FITZHUGH STREETS.
9:00, Business Session—Selection of place of meeting for 1894.
10:00, Lecture—The mechanism of a piano action.
Mr. Frederic Dean, New York.
10:30, Discussion; or report of committee on organ.
Mr. W. C. Carl, New York.
11:00, Organ Recital and Essay—Organ registration.
Mr. E. M. Bowman, New York.

Wednesday Afternoon.

- 2:00, Excursion to Ontario Beach by electric railway.
(There will be no concerts.)

Wednesday Evening.

- 8:00, Lecture—"Richard Wagner and Norse Mythology, or the Drama of the 'Nibelungen Ring.'" Illustrated by musical excerpts and stereopticon views of scenes from operas of Wagner.
Mr. N. J. Corey, lecturer and organist, Detroit, Mich.
9:00, Concert—
Mrs. Gerrit Smith, soprano, New York.
Miss Bertha Brouil, violinist, New York.
Mrs. Clara E. Thoms, pianist, New York.
Mr. Joseph Harvey, tenor, Buffalo.
Choir of Third Presbyterian Church, Rochester, Mr. S. F. Wilkinson, organist and director.

Thursday Morning.

- AT THE FIRST BAPTIST CHURCH.
9:00, Business Session.
1:00, Essay—Public School Music.
Miss Julia Ettie Crane, Potsdam.
10:30, Discussion, or report of Specialist Committee on Piano.
Mrs. Clara E. Thoms, New York.
11:00, Organ recital.
Mr. S. N. Penfield, organist, New York.
Mr. George T. Johnson, organist, Batavia.
Mr. Frank Sealy, organist, New York.
Mr. C. Walter Goetze, tenor, Buffalo.

Thursday Afternoon.

- AT THE CENTRAL PRESBYTERIAN CHURCH.
2:00, Address, Church Music from the Minister's Standpoint.
Rev. W. R. Taylor, D. D.,
Pastor, Brick Presbyterian Church, Rochester.
2:30, Discussion, or Report of Specialist Committee on Church Music.
Mr. S. N. Penfield, New York.
3:00, Unfinished Business.
3:30, Piano Recital.
Prof. Naver Scharwenka, pianist, New York.
Vocal numbers by the Cappiani Quartet, New York.
Mrs. Mary L. Lucas, first soprano.
Miss Ida Mawson, second soprano.
Miss Charlotte Mawson, first contralto.
Miss R. May Hall, second contralto.

Thursday Evening.

- *8:00, Grand Concert—At Central Presbyterian Church.
Mr. Carl Rodell, pianist, Fort Plain, N. Y.
Melourgia Vocal Society, Mr. F. W. Wodell, director, Rochester.
*Negotiations with artists for this concert are not completed. Their names will go in the regular program, which will be published early in June.

OFFICERS FOR 1892-3.

- President, Herve D. Wilkins, 36 Rochester Savings Bank Building, Rochester.
Secretary-Treasurer, J. F. Von Der Heide, Steinway Hall, East Fourteenth street, New York.

PROGRAM COMMITTEE:

- John Hyatt Brewer, chairman, 49 South Oxford street, Brooklyn; Gerrit Smith, 573 Madison avenue, New York; Joseph Mischka, 240 West avenue, Buffalo. The president and the secretary-treasurer, ex-officio.

LOCAL EXECUTIVE COMMITTEE:

- E. W. Wodell, 505 Cox Building, Rochester; James E. Bagley, Rochester; Fred. A. Cole, Rochester.

AUDITING COMMITTEE:

- David M. Kelsey, Saratoga Springs; Frederic A. Lyman, Syracuse; Thomas Impett, Troy.

Miss Marion S. Weed.

MISS MARION S. WEED, the subject of our portrait gallery this week, the prima donna of the New York Philharmonic Club, Eugene Weiner, director, received within the past few years some flattering notices in these columns, and as the young artist is now in a fair way to establish herself in the front rank of concert singers, we publish to-day her well executed portrait on the front page.

Miss Weed was born in Rochester, N. Y., where she sang for two years in one of the most prominent churches, the Central Church. Subsequently the young beginner came to this city, where her special talent was at once recognized. Though unknown, she was awarded the vacant position in the Collegiate Reformed Church over about a hundred competitors. Now she had the sought for chance of studying with metropolitan teachers, and it is with pride that Mrs. Cappiani and Mrs. Fursch-Madi speak of their pupil's progress in the art of singing. Her voice is a mezzo-soprano of remarkable compass, of sweet and velvety quality well fitted for her work, be it operatic airs, songs or oratorio.

She studied with Mr. Di Grandi a large repertoire, including songs and airs in English, Italian, German and French. Her work is serious, and it is in classic music that she shines best.

In the short time that this young lady graces the concert stage she has sung in concerts in nearly every prominent city in this country. She sang in oratorio under Carl Zerrahn and Asgar Hamerick. Only a few days ago Miss Weed sang with the orchestra under Anton Seidl, and was highly praised by the director for her artistic singing.

The past two seasons Miss Weed accompanied as prima donna the New York Philharmonic Club, and visited with this successful organization all the principal cities between the Atlantic and the Pacific coast. Her reception everywhere was cordial and enthusiastic on the part of the public as well as of the press. It will please the many friends of the artist, as well as those of the New York Philharmonic Club, to learn that she will appear again next season in the concerts of this celebrated organization.

Miss Weed's experience on the concert stage corroborates our often expressed opinion that pupils with voice and talent need not go abroad for method.

As the numerous friends and the well wishers of the young artist will no doubt appreciate the opinion of some of the best musical critics a few excerpts from prominent papers will be appended.

"The Detroit Free Press," says:

Miss Marion A. Weed assisted the club, and her strong, mellow mezzo-soprano voice was heard with pleasure. Besides possessing a good voice she sings with an ease and a grace which bespeaks the true artist. Her several numbers were all encored, and it is hoped that she may be heard again in this city.

The Detroit "Tribune" says:

The concert given by the New York Philharmonic Club was a brilliant success. The large audience was charmed by the delightful music rendered, and went into ecstasy over Miss Marion S. Weed, the sweet mezzo-soprano singer who assisted.

Miss Weed is of very attractive appearance, graceful and charming, and her voice is beautiful. Her enunciation is remarkably clear. After her first number, an aria from Meyerbeer's "Huguenots," "Nobil Signor," the ladies—and the audience was composed largely of members of the fair sex—were all in love with her and enthusiastically demanded an encore. Miss Weed complied, and sang "I've Something Sweet to Tell You," by Fanning. Her second number was a German song, "Es Blinkt der Thau" and "Only for One," by Ran-

degger. She was again overwhelmed with applause and recalled, but the audience was not satisfied until she gave an encore.

The Denver "Republican" says:

Miss Weed is a charming brunette with pleasing, graceful manners. Her voice is rich and full, while her singing was refined throughout, and revealed in her a true artist.

The "Oregonian," Portland, Ore., says:

Miss Weed's voice is a mezzo-soprano of great power and range, which she uses admirably, her enunciation and expression being faultless. There is a charm of manner about her singing which does not fail to do its part in making her a great concert singer.

The Boston "Daily Advertiser" says:

Miss Weed was as charming in personal appearance as her music was sweet, and may be sure of the warmest welcome whenever she sings in Boston.

The Boston "Traveller" says:

Miss Weed's singing was a most enjoyable feature of the evening's entertainment. It was a genuine pleasure to listen to so true an artist.

The Baltimore "Herald" says:

The Peabody concert last evening was one of the greatest successes of this musical season. The Mozart program was enthusiastically received by a very large audience, and the reception of Prof. Carl Faeltel and Miss Marion Weed amounted to an ovation. Mr. Faeltel surpassed his fine effort at the rehearsal on Friday in the charming D major concerto. Miss Weed sang exquisitely, her beautiful voice being well matched by her fine appearance.

She was heartily recalled several times after each of her selections, and finally, after a beautiful rendition of "Voi che Sapete," had to respond by singing it again.

The Buffalo "Courier" says:

Miss Marion Weed, the vocalist, never appeared to better advantage in Buffalo. She sang her aria of songs artistically and well. The "Romanze" by Rubinstein was a beautiful illustration of good phrasing, good breathing and intelligent singing. It has never been better given on our stage. She captivated the audience, as usual, and sang, in response to several vociferous encores, several pretty, unobjectionable ballads, which were fresh, contained no mawkish sentiment and were entertaining. Miss Weed's quiet, dignified manner upon the stage always commends her to her audience, and she regained last evening, by the music which she gave and the manner of its performance, her former prestige.

The Indianapolis "Journal" says:

Miss Marion S. Weed, the vocalist, is entirely charming, with a beautiful mezzo-soprano voice, cultivated and artistic in everything she does, with a sweet, unaffected manner and clear and distinct enunciation. One could not ask for more and be reasonable.

A FEW RECENT NOTICES FROM NEW YORK CITY PAPERS:

Miss Marion Weed charmed her hearers not only by her beautiful voice but showed such a high state of cultivation in her style and artistic finish that it places her without doubt in the front rank of American vocalists.—New York "Herald."

The farewell concert of the Seidl Orchestra introduced a new, very capable singer, Miss Marion S. Weed, who achieved a remarkable success with songs of Benedict, Rubinstein and Randegger, and encores of Meyer-Helmund and Schlesinger. The young lady has a warm, clear mezzo-soprano and a fine method. We trust that we may have the opportunity to hear the lady in a more suitable hall, where her charming voice will be more fully appreciated.—New York "Staats Zeitung."

Miss Weed, who sang two songs by Rubinstein and Schubert, proved herself an excellent artist. She sang with fire and noble inspiration, which called forth the most enthusiastic applause of the evening.—New York "Sun."

The final Seidl concert of the present series attracted an unusually large audience to the Madison Square Garden last evening. Listening to music of this class in so large a place is somewhat like watching a stage performance through the wrong end of an opera glass and the soloists have an especially hard time of it. Nevertheless there was a great deal of applause for Miss Marion Weed, the contralto.

Miss Weed, whose voice is sweet, was most successful with Benedict's "The Wren."—New York "Herald."

Miss Marion Weed, an agreeable and intelligent contralto singer, made a good impression in Benedict's solo, "The Wren," in which the flute obligato, as played by Mr. Eugene Weiner, was a prominent feature.—New York "World."

The farewell concert of Seidl's Orchestra in the Madison Square Garden last night partook at times of the nature of a triumph. One of the largest audiences that has attended any of the twelve concerts of the past two weeks listened to the superb rendering of a beautiful program, and its spontaneous and hearty applause was a tribute to which any organization might be proud. The soloists were also the objects of much praise. Miss Marion Weed especially created a favorable impression. Her clear, sweet voice filled the big amphitheatre with notes of melody, stirring the hearts of all who heard her.—"Advertiser."

Marion Weed, the handsome soprano, who achieved such marked success at the last Seidl concert Sunday night in Madison Square Garden, is a pupil of Luisa Cappiani. She sings with musical intelligence, great ease and purity of tone.—New York "Recorder," May 25, 1893.

Among the soloists assisting last night at Seidl's farewell concert in Madison Square Garden shone with special brilliancy Miss Marion S. Weed, who sang a number of songs with the greatest success, showing a fine voice and perfect method. The young artist showed great versatility in her repertoire, which included Benedict's "La Capinera," with flute accompaniment by Mr. Eugene Weiner. The unstinted applause was well merited.—New York "Figaro," May 27, 1893.

The Poughkeepsie Rubinstein Club.—The final concert of the season at Poughkeepsie, N. Y., was given by the Rubinstein Club, under the direction of William R. Chapman. The soloists were F. W. Elliott, tenor; Louis Blumenberg, violoncellist. The accompanist was Mr. Emile Levy. The concert was a great success in every way. The choruses showed excellent training, due to Mr. Chapman's indefatigable energy.

Eugene Weiner.

MR. EUGENE WEINER, the well-known flute virtuoso and director of the New York Philharmonic Club, has returned to New York after a very satisfactory season, during which the club gave 150 concerts. He is now arranging for the coming season, the sixteenth of the organization of which he is the founder. There will be some changes in the personnel of the club, and Mr. Weiner is about signing contracts with several notable soloists in Europe and America to fill the vacancies. The New York Philharmonic Club will appear next season in this and neighboring cities, and make an extensive Western tour, for which Mr. Weiner has already booked a great



number of dates, over a dozen in Michigan alone. Miss Marion S. Weed will again assist the New York Philharmonic Club, of which she has proved herself a valuable attraction these two seasons past.

Congregational Singing.

THE experiment to introduce congregational singing into the service of the church, which was started some three months ago at the Lutheran Church of the Holy Trinity in this city, was brought to a very successful termination, for this season anyhow, on Thursday last. There was an attendance of upward of seventy members of the congregation, among whom the greatest animation and enthusiasm prevailed. Mr. John Towers, who has charge of the class, by way of showing what can be done to promote heartiness in general and of congregational singing in particular, wrote a little round on the black board, and two entirely new hymn tunes. After a very satisfactory rendering of these test pieces, the whole choir joined in the singing of Eliza Flower's "Now Pray We for Our Country," and Shore's arrangement of the beautiful Italian choral "Holiest Breathe an Evening Blessing." Then by way of enlivening the choir Mr. Towers selected the well-known hymns, "Jerusalem the Golden," and "Abide With Me," which were sung with a vim and a delicacy which would have much rejoiced the hearts of many who believe in mass singing as a powerful factor no less than an elevating influence in national life, manners, customs and civilization.

In dismissing the gathering, Mr. Towers complimented the members on the progress made, which he assured them would have been much greater had the attendance been more regular and the class less changing and migratory in character. He expressed himself fully satisfied that enough had been learned greatly to influence for good the hymn singing in their church, and he predicted that, if the members of the class held together and practiced regularly, they might in time hope in their persons pretty fully to realize the import and beauty of the picture lined with such force by Milton:

No voice exempt,
No voice but well could take melodious part;
Such concord is in heaven.

It may be added that the church authorities are extremely well satisfied with the outcome of the experiment. Not only has the singing of the hymns on Sunday become more refined, general and hearty, but the whole life, tone and feeling of the place have received a decided filip onward and upward. It is the general opinion that from a musical standpoint the church has been a great gainer, while from a social one it has, to quote the words of a prominent member, "gained from this congregational singing class more good feeling, good fellowship, good understanding than from anything else which has heretofore taken place during the twenty-five years of the church's existence."

A Washington Composer.—Mr. Henry W. Olds, a talented young Washington musician, has just issued a charming little "Lullaby." It is published by Herndon Morsell, the Washington publisher.

The Saint Cecilia's Last Concert.—The Saint Cecilia Society of Hudson, N. Y., gave its last concert on last Thursday evening, in the Opera House in Hudson. A very fine program was presented. The soloists were Marie Louise Clary, contralto; F. W. Elliott, tenor; Albert Arveschou, basso, and Louis Blumenberg, violoncellist. Mr. Emile Levy was the accompanist. The musical director of the Saint Cecilia is Mr. William R. Chapman.

The Bonn Beethoven Festival.

Bonn-on-the-Rhine, May 15, 1893.

AS one of the few original American patron members of the Bonn Beethoven House organization (the others being, I believe, William Steinway, Theodore Thomas and H. E. Krehbiel), and as nothing of artistic importance was detaining me in Berlin, I deemed it a worthy as well as an agreeable duty to attend the festivities and chamber music concerts which, on the five days from Wednesday to Sunday of last week, were held here in commemoration of the consecration of the now nearly fully equipped Beethoven House.

It was in the spring of 1889 that the idea of acquiring the house in which Ludwig van Beethoven was born and to use it for a Beethoven museum first took practical shape in a public appeal for means, to which appeal, I feel, proud of it, THE MUSICAL COURIER was among the first and heartiest to respond, and to help in promulgating it. It fills one with scorn when one reads in one of the earliest original letters of the great composer, which the Beethoven House collection now contains, the words: "Fate does not seem favorable for me here in Bonn." Indeed it was not "favorable" to him, and he, like the other proverbial prophets, did not gain recognition in his own town until the world at large had bestowed upon him the palm belonging to genius. Tardily, however, as the recognition came, finally it was bound to come, and to the fine Beethoven monument, which through the individual efforts of Franz Liszt graces a public square of Bonn, can now be added as a payment of the city's debt of gratitude the completely restored Beethoven birth house, with its museum containing the different editions of all the master's published works, the literature pertaining to him, manuscripts, letters and relics, pictorial reproductions of his appearance, and many other things mentally and physically connected with the person and memory of Beethoven.

To accomplish such a worthy undertaking a first meeting was called together in 1890, when under the honorary presidency of Joseph Joachim, the now firmly established Beethoven House Society was first called into life, and through it a loan exhibition of Beethoven relics and the first chamber music festival the world had ever known was held. So much has been accomplished by the organization in the intervening four years, and with so much energy and pertinacity has the society followed up its aims, that by dint partially of donations, and still more by means of buying them up, a great number of most costly mementos have been acquired and placed in the Beethoven house, which latter was publicly consecrated at noon on Wednesday of last week.

The consecration exercises, which took place in the rather spacious front room of the second floor of the newly painted Beethoven birth house at No. 20 Bonngasse, and to which about seventy gentlemen had received special invitations, were of the most impressive kind. Among the invited were, besides the artists who participated in the concerts, the highest authorities of Rhineland, some of the professors of the Bonn University, a few members of the press, and of course, the Beethoven house committee.

The Prussian secretary of public cult, Dr. Bosse, opened the proceedings with about the following well-chosen, appropriate short remarks:

"The hours full of consecration which we are about to commemorate here have a significance which reaches far beyond mere enjoyment. It is a grand matter that we have succeeded in acquiring this, I may safely say, hallowed spot, and to adorn it for the memory of the greatest of German masters in the domain of musical art. It is a gratifying matter that the inclination of the heart toward placing mementos to our great countrymen on the spot where they were born and where they worked now pervades our German country, and this fact sanctions my pronouncing deepest and sincerest thanks in the name of the Prussian department for art and culture, as well as in the name of all present, and many others who were prevented from being present, to all those self-sacrificing men who had followed this trend of their hearts.

"But this is not all the festival to which we are about to proceed signifies. We have not come hither merely to enjoy and give ourselves up to the enjoyment of Beethoven's music, however beautiful and elevated that might be, but the significance of the festival and commemoration may be looked for in that it may draw us up to the realm of the ideal, and that we may devote ourselves to idealistic tendencies, the highest expression of which in tones it was vouchsafed to be attained only by a genius such as the great master Beethoven was possessed of. More than ever it is necessary that we hold fast to the traditions of idealism, and that we further and cultivate the latter in our

New York College of Music,

128 and 130 EAST 58th STREET.

ALEXANDER LAMBERT, Director.

ALL BRANCHES OF MUSIC TAUGHT

Faculty comprises the most eminent instructors.

SEND FOR DESCRIPTIVE CATALOGUE.

times, the days in which the waves of a one sided, foolish, false and self deceiving naturalism clash against everything ideal. For this reason let me pray you most sincerely to allow the coming days of enjoyment to inspire you to a lasting gain in ideality, which every one of you may take with him and promulgate among the people and far beyond the boundaries of our own country—everywhere where there are hearts which have feeling for and understanding of the highest and most ideal thing God has given to mankind—the art of music."

After this speech the Joachim Quartet, this noblest organization of the kind now existing in the world, played in a sacred mood on the very quartet of string instruments which once belonged to Beethoven and upon which he used to have his works first performed for himself when he could still hear, the celebrated E flat cavatina from the B flat string quartet op. 130, which the composer himself considered the crown of all of his chamber music movements.

Then the excellent professional eleccionist Milan, from Frankfurt-on-the-Main, spoke in most feeling and telling manner the following highly poetic and beautiful prologue written for the occasion by no less a one than Ernst, from Wildenbruch, which I herewith reproduce in full for the benefit of those of my readers versed in the German language:

Fest-Prolog zur Beethoven-Feier.

Gedichtet von Ernst v. Wildenbruch.

Beethovens Haus.

Durch die Straßen der Städte
Zwischen Palästen und Hütten
Mit geschlossenen Augen
Und mit lautlosen Schritten

Wandeln zur Nacht die schweigenden Voten,
Die vom Schicksal zur Erde gesendeten,
Um den Menschen die Gaben zu bringen,
Die vom Schicksal den Menschen gespendeten.

Und sie treten auf diese Schwelle
Und sie schlüpfen in jene Pforte,
Legen die Gaben im Hause nieder,
Flüstern und raunen geheime Worte.

Gute Geschenke, böse Geschenke,
Fluch dem Einen, dem Andern Segen.
Und sie kommen an eine Hütte—
Eine Hütte, klein und entlegen.—

Da erheben sich alle Arme,
Da verströmen sich Hände zu Händen,
Hierher die herrlichste Gabe der Gaben,
Hierher die schrecklichste Spende der Spenden!

Und in der Hütte regt sich's, erwacht es,
Rauschen und Raunen, Wogen und Weben,
Als wie von Stimmen Kommen und Gehen,
Als wie von Geistern Wallen und Schweben.

Und um den Knaben dort in der Wiege
Eben geborenen, leise sich windenden,
Geht es gleich Funken, geht es gleich Flammen,
Tanzenden, hüpfenden, wieder verschwindenden.

Ueber dem Haupte des schlummernden Knaben
Wird es ein Leuchten, Leuchten im Dunkel,
Ueber dem Haupte des schlummernden Knaben
Schwebt einer Krone golden Gefunkel.

Krone mit gleißendem Blinken und Blitzen,
Wie sie auf Häuptern der Könige ragen,
Krone mit reichenden Stacheln und Spizen,
Wie sie auf Häuptern die Märtyrer tragen.

Das ist der Gaben schrecklichste, herrlichste,
Die ihm das Schicksal hernieder gesendet.—
Knabe, du ärmerer, Knabe, du reichster,
Genius ward dir vom Schicksal gespendet.

Hebt eure Augen, beugt eure Seelen,
Hier ist die Hütte, arm und entlegen,
Hier stand die Wiege, hier hat der Knabe
Genius belastet einstmals gelegen.

Hier aus der dumpfen niederen Hülle
Blühten der Schönheit göttliche Glieder,
Hier aus der Armuth strömte die Fülle
Ewigen Reichthums, ewiger Lieder.

Beugt eure Seelen, beugt eure Herzen,
Heilig der Ort und heilig die Stelle,
Hier war des Stroms, der die Welten befruchtet,
Umhebbare, derborgene Quelle.

Alle, ihr Alle seid an dem Strome
Durstend so manchmal hernieder gesunken,
Alle, ihr Alle habt aus dem Strome
Labung so manchmal in's Herz Euch getrunken.

Nicht seinen Namen will ich euch nennen,
Tausendfach habt Ihr ihn alle erfahren—
Ihn, den die flüchtigen Stunden geboren,
Wird die unsterbliche Menschheit bewahren.

Nicht ihn beschreiben, nicht ihn erklären
Will ich den Großen, ihn, den Gewaltigen,
Alle ja tragt ihr ihn in Euch selber,
Ihn, den Unendlichen, Wechselgestaltigen.

Wenn seiner Töne klagender Sturmwind
Tief bis zum Grund Euch die Seele versteinet,
War's nicht die klagende Stimme der Menschheit,
Die aus den Tönen schluchzte und weinte?

Wenn seiner Töne brausender Jubel
Himmel und Erde im Reigen verknüpfte,
War's nicht das Jauchzen der seligen Menschheit,
Die in den Tönen lachte und hüpfte?

Nicht seinen Namen kam ich zu nennen,
Denn er steht in den Sternen geschrieben,
Euch zu rufen, kam ich, Euch alle,
Ihn mit ewiger Liebe zu lieben.

There were many seconds of silence after the finishing of the recitation, and tears in many eyes, so great was the impression produced by it. Then the Joachim Quartet played the slow movement in A flat from the "Harp" quartet, and finally Joachim himself, the honorary president of the Beethoven House Society, in a few hesitating, but sincere and heartfelt words, implored the blessing of the Almighty upon their undertaking, after which everybody left the hallowed spot, and breathed more freely as he gazed upon the holiday crowd which thronged the gaily decorated Bonn street, which was blazing in bunting and bathed in sunlight.

As for the chamber music festival itself, which comprised four evenings and one matinée concert, the experiment now repeated for the first time proved a most successful one. Of course with no other single composer's works in existence than the giant Beethoven's, it would be possible to fill five programs, make them all thoroughly varied and highly interesting and yet by no means exhaust the possibilities and even the demand for more. Both Haydn and Mozart would fall on you for want of variety of style and nobody else could ever come into consideration. The selections from the Beethoven chamber music literature were moreover admirably made, and comprised most of the master pieces of the three periods, and of the last all the great string quartets with the exception of the B flat, of which, however, as I mentioned above, the slow movement was performed on the occasion of the consecration of the house.

All the concerts took place at the Beethoven Hall, a wooden structure which seats about 1,200 people, and which is of the finest acoustic properties. It was built early in the seventies, and I remember well the inauguration festival conducted by the late Dr. Ferdinand Hiller, and a few years later the Schumann festival conducted by Joachim, both of which were held there and both of which I attended. It was too bad, however, that the hall does not seem to have been constructed out of the best possible material, for already the gallery has been proclaimed unsafe, and the necessity of building a new and somewhat larger hall is being discussed by the Bonn-on-the-Rhine city government.

As for the financial results of this second Beethoven chamber music festival, they surpassed all expectations, and as all the artists who participated gave their services free for the noble cause and the hall was always sold out, the sum of 30,000 marks is said to have been raised for the fund. To this must be added a donation of 5,000 marks which Mr. von Wittgenstein of Cologne in his enthusiasm made in cash on the second day of the festival.

The enthusiasm he displayed and that which made the wooden walls of Beethoven Hall resound with most tumultuous applause all through the five concerts, and which emanated from some of the most musical and appreciative audiences I ever saw gathered together, was moreover not only a deserved but a most natural one. From all parts of Europe and even from America (I noticed Dr. Zinsser and Mr. Simrock among the most attentive listeners in the audience) had the musical epicures come to enjoy the choice morsels from the most *recherché* and most intimate branch of the musical art served in the most expert as well as the most tasteful manner.

I only need to tell you that the Joachim Quartet, of Berlin, and the Rosé Quartet, of Vienna, vied with each other in the performance of the string quartets, and you will all understand that it meant a musical battle royal among musical kings. To whom the victory? It is hard to tell. The older Berlin organization fought with their sincerity, earnestness and mightiness of conception; the younger Viennese quartet gave all, and more than I heard from them in Berlin even, in the way of grace, tenderness, purity and refinement, and their playing was none the less sincere. If I had been chosen referee I would unhesitatingly have decided the battle a draw, and the public after many discussions seemed also to unite in the main in this same opinion. Certainly the applause was equally hearty for both organizations, and if the Berlin masters, Joachim, Kruse, Wirth and Haus-

mann, might seem to have had a shade the best of it, it could only have been because they were heard more frequently and were the last on the field, as the Viennese guests, Arnold Rosé, Siebert, Bachrich and Hunner, were obliged to leave for home on Saturday.

Now I will give you a short outline of the programs of the various concerts:

Wednesday evening, the 10th inst., opened with a public recitation of the above Wildenbruch prologue, on the part of Mr. Milan, who on the occasion of this repetition happily dropped a trifle of the *troppo sentimento* to which he had allowed himself to be carried away when he spoke the beautiful poem at the Beethoven House. Then the Rosé Quartet opened the musical proceedings with the F major quartet op. 18, No. 1, and Julius Klengel with Carl Reinecke followed with the D major violoncello sonata op. 102, No. 2. The first two movements of this are gems, and were exquisitely performed by the two Leipsic artists, but the last movement is an impossible fugato which will ever fail of effect even with the most expert of violoncellists; and thus Klengel, who is a virtuoso of the very first rank, also could do nothing with it, and all the more so as Reinecke perfectly deluged him with the half opened grand piano. Prof. Johannes Messchaert, of Amsterdam, a remarkably fine and intelligent singer, with a sonorous and well trained baritone voice, then gave the song cycle "To the Distant Beloved," and after a necessary and welcome intermission of thirty minutes (which, the weather having been splendid all through the concert, was every day spent in the pretty garden adjoining the hall), the Joachim Quartet wound up the evening with the E flat quartet op. 127.

The program for Thursday, the second evening, underwent a slight change from the one first published on account of the illness of Mrs. Teresa Carreño-d'Albert, who was thus prevented from playing the "Moonlight" and the "Appassionata" sonatas. In place of the former sonata Messrs. Joachim, Wirth and Hausmann performed the rarely heard string trio op. 9, No. 3 in C minor; then Miss Fanny Davies, a young English lady and favorite pupil of Clara Schumann, played the A flat piano sonata op. 110 in a most finished and very musical manner. For the final fugue, however, she lacked both the strength and the breadth of conception, and she pleased one much better the following evening in the interpretation of concerted music than she had done in this unforeseen solo number.

The Rosé quartet were heard in the G major quartet, op. 18 No. 2, which they gave in most flawless and polished style, and the program wound up with a masterly performance of the great A minor quartet op. 132.

On Friday evening Eugen d'Albert made a tremendous success with the "Waldstein" sonata, which virtuoso sonata he performed with fine taste and great artistic repose. The Rosés gave us the third of the Rasoumoffsky quartets. The trio for piano, clarinet and 'cello, op. 11 in B flat, was then given by Miss Davies and Messrs. R. Mühlfeld and Julius Klengel. Mühlfeld is the renowned Weimar virtuoso whom Brahms prefers for the interpreta-

FAREWELL TOUR

OF THE

Ovide Musin Concert Company.

| | |
|-----------------------------|-------------------|
| OVIDE MUSIN. | VIOLINIST. |
| ANNIE LOUISE MUSIN. | SOFRANO. |
| (THE AMERICAN NIGHTINGALE.) | |
| BESSIE BONSALE. | CONTRALTO. |
| (THE PHENOMENAL CONTRALTO.) | |
| F. W. ELLIOTT. | TENOR. |
| (THE EMINENT TENOR.) | |
| EDUARD SCHARF. | PIANIST. |
| (THE CELEBRATED PIANIST.) | |
| W. H. STENGEL. | BUSINESS MANAGER. |
| FABUS FERAUD. | SECRETARY. |

SUMMER ADDRESS
(Until September 1st),
Malone, Franklin County,
NEW YORK.

WINTER ADDRESS
148 Fifth Avenue,
NEW YORK CITY.

FREE!

One year's full course of training at the Utica,
N. Y., Conservatory of Music

(amounting to \$136.00) in the piano, violin, organ or theoretical departments, to the energetic student who secures the largest number of paid subscribers to

THE MUSICAL COURIER

between now and November 1. The student who secures but ten will win the prize should no more than nine be sent by others.

PLAN OF ACTION.

Ascertain names of musicians and amateurs, and show them a copy of our splendid publication—the greatest musical journal ever published, now in its fourteenth year.

Ask your friends and relatives to help you secure a musical education free by getting you subscribers.

For further particulars write to the

THE MUSICAL COURIER,
19 UNION SQUARE, NEW YORK.

tion of his last quintet and trio, in which the clarinet plays the leading part, and who was heard in these works also in England last season with very pronounced success. Mühlfeld's tone is the most suave, sympathetic and agreeable I have ever heard from any performer on his instrument; his technic is, of course, marvelous and his phrasing is wonderfully artistic.

The *pièce de résistance* of the evening, however, was the final number, the Kreutzer sonata, which Messrs. d'Albert and Joachim performed in anything but a Tolstian reading, but which carried away the audience by the plasticity, tonal beauty and remarkable virility of the interpretation.

The fourth evening, Saturday, the Joachim quartet held alone an undisputed sway, giving the E minor, second of the Rasumoffsky quartets, as an opening number; then the last of the five last quartets, the F major one, op. 135, which they succeeded in making sound well, although this is the hardest possible task, and finally they gave Beethoven's unquestionably noblest and most heavenly chamber music creation, the C sharp minor quartet op. 131. It created, performed with utmost devotion and sincerest spirit, a deep and lasting impression, which was so tense and powerful that only at the close of the work the most attentive audience of the festival broke out in spontaneous and long lasting applause.

By way of digression I want to remind some of my readers who can remember some ten or twelve years backward that New York once heard the C sharp minor quartet performed under the late Dr. Damrosch's direction at the Academy of Music, and by the Philharmonic Society, in the orchestral garb given it by that arch-orchestrator, Müller-Berghaus. I remember well that Dr. Damrosch then described the work as the tenth symphony, and that despite the carpings of some ultra-classicists, who swore against the outrage done to Beethoven's chamber music *chef d'œuvre*, the experiment proved quite an interesting and certainly not an entirely disastrous one. I wonder why Mr. Damrosch *fiat* has never repeated it!

The last day's musical proceedings, on Sunday at 11 A.M., embraced the piano trio, op. 97 in B flat, performed by Reinecke, Joachim and Jacques Rensburg, the Bonn violoncellist, after which Miss Elizabeth Leisinger, the handsome but cold prima donna from the Berlin Royal Opera House, sang the "Wonne der Wehmuth," "La Partenza" and "Andenken" and was much applauded. Dr. Otto Neitzel the eminent critic of the "Cologne Gazette," together with Joseph Ludwig, the London violinist, then gave a most spirited and quite remarkable reading of the G major piano and violin sonata op. 30 No. 3. Miss Leisinger was again heard in one of Beethoven's Irish and one of the Scotch songs with piano, violin and cello accompaniment, and the musical portion of the second great Beethoven chamber music festival wound up with a performance of the immortal septet, which for finish and sonority may perhaps never heretofore have been equalled.

The instruments were in the following hands: Joachim, violin; Emanuel Wirth, viola; Bruno Hoyer, from Munich, horn; R. Mühlfeld, clarinet; A. Wollgand, bassoon; J. Klengel, violoncello, and Ch. Eckl, double bass. Clarinet and horn were simply wonderful, and the others united with them in a perfection of *tout ensemble* which could not have been surpassed. The audience went simply wild, and altogether this last concert, which was also the best attended and had the most varied and therefore to most people most attractive program, proved properly and popularly the culmination point of the entire festival.

After the concert about 200 participants in the festival united at the Golden Star in the usual festival dinner, with obligato speeches, a good menu and excellent Rhine wines, and the unofficial part of the program wound up with a tour up and down the Rhine on the most beautiful spring day that can be imagined. The entire festival, however, will remain forever unforgettable in the minds of those who were lucky enough to have participated therein. O. F.

The Busch-Stephanides Concert.—A concert was given at St. Louis, May 18, by Messrs. Carl Busch and Carl Stephanides, assisted by Mr. S. Kronberg and Mr. Von Rola Macielinski. The program was almost entirely made up of compositions by the two concert givers, but one other number, Beethoven's sonata in E flat, being played.

Calvary Choral Club.—The second subscription concert of the Calvary Choral Club, of Dr. McArthur's Church, on Fifty-seventh street, was given to a large and delighted audience last evening. The program was excellent, each number receiving well deserved applause. Miss Cecilia Bradford, a charming young violinist, evinced decided talent, and Mr. Victor Herbert and Mr. Albert G. Thies were recalled to respond to encores. The best items of the program were Miss Chittenden's delightful lullaby, "God keeps you safe," solo by Mr. Bushnell, with a humming chorus, which was very effective. Mr. Hertel's cello numbers were delightfully given. Mr. Thies by his admirable method and fine voice made an excellent impression, and Miss Annetta Reynolds, a promising contralto, gave Dudley Buck's "Spring Awakening" and "What the Chimney Sang," by Griswold, with excellent finish and style.



VICTOR HARRIS will sail for Europe next

Saturday on the Paris, and Mr. and Mrs. Walter Damrosch will go on the same steamer. While abroad, Mr. Harris will talk business with Maurice Grau, visit Marteau, Wolff and Hollman, and have a good time generally. He will return about August 1 and take a run to Richfield Springs and the Adirondacks.

Miss Avie Boxall, the harpist, will sail on the Campania next Saturday. On her return early in August, she will proceed at once to Newport, having been engaged for several musicals there by the Vanderbilts and other prominent families.

Gustave d'Aquin's many friends are glad to see him at the head of the orchestra at the Madison Square Roof Garden. Mr. d'Aquin is a capable musician and composer, a flute soloist of rare ability, and a polite and accomplished gentleman. He is sure to gain the warm regard of the public in his new position.

Mrs. Alice Blossom, the new contralto of the Bloomingdale Reformed Church, is absent in the West, and her place is being filled by Mrs. Anna Bulkeley Hills, who recently returned from Europe.

Miss Laura Sedgwick Collins has just composed a beautiful setting to the Lord's Prayer, which she has written for Louis R. Dressler and his famous quartet choir in Jersey City.

Miss Anita Mason, the well-known soprano, was married last Saturday noon to Ira Harvey Woolson, at the South Reformed Church on Madison avenue. Miss Mason was the soprano of that church for six years, most of the time in the old church building at Fifth avenue and Twenty-first street. She was succeeded two years ago by Mrs. Gerrit Smith. Since then she has sung at the Memorial Presbyterian Church, Brooklyn, and Calvary Methodist Church, Harlem. She was a pupil of Reinhold Herman for several years. Among the musical people at the wedding were Harrison Millard, Miss Millard, Miss Florence Gale, Dr. Frank E. Miller and Addison F. Andrews. Gerrit Smith officiated at the organ.

The concert of the New York City Teachers' Association at Lenox Lyceum last Friday evening was one of the best given in the city this season. Eugene R. Darling, who has been chairman of the entertainment committee for many years, giving his time, energy and experience without financial reward, always prepares for the teachers an enjoyable entertainment. The great hall was well filled, and the audience was appreciative and at times enthusiastic. The artists were Mrs. Ida Gray Scott, soprano; Miss Olive Fremstadt, contralto; Fred Emerson Brooks, the California poet and humorist; Adolph Glose and his pretty daughter, Miss Augusta Glose, pianists, and the Schumann male quartet—Messrs. S. F. Miller, A. F. Andrews, Grant Odell and J. D. Shaw, with Louis R. Dressler, director and accompanist. The program was too long, consisting of fifteen numbers, which comprised twenty selections, in addition to which eleven encore pieces were given. But the public school teachers are hard workers and know how to enjoy a treat with corresponding heartiness, so they all remained through the entire program.

Mrs. Scott is a new star in Gotham's musical world, and is fast winning fame and fortune by her exquisite voice. Miss Fremstadt never sung better, and is always a warm favorite wherever she is heard. Mr. and Miss Glose played in that charming manner which has long since endeared them to the concert goers of this and neighboring cities. Mr. Brooks in his own poems was simply irresistible, and was called out again and again. Mr. Shaw's singing of the popular "Armorer's Song," from "Robin Hood," was one of the best numbers on the program; but, coming in the thankless position of second on the list, and with so much to follow, he simply bowed his acknowledgments when recalled. His deep bass voice seems to grow richer each year. Mr. Odell sung in fine style, as he always does, and Mr. Miller's easy method of handling his beautiful high tenor voice was favorably noted. The Schumann Male Quartet did highly artistic work, especially in three little songs by Van der Stucken, which were full of close and rather uncommon harmonies. Mr. Dressler accompanied all of the solos with his customary skill and properly subdued earnestness. Considering the inferior acoustics of the building, all the artists did themselves great credit in point of distinctness of utterance and carrying power of the voice.

Charles A. Rice has been chosen solo tenor of the Church

of the Puritans, Harlem, succeeding Dr. Frank E. Miller. Mr. Rice is one of Gotham's best known tenors, and until May 1 sang at the Central Presbyterian Church in West Fifty-seventh street. A. F. A.

The Materna Concerts.

TWO mighty giants of Music, Beethoven and Wagner, were nobly discussed at Music Hall last Wednesday night. The occasion was the re-entrée of Amalia Materna, the great dramatic soprano, after an absence of eight years. The proceeds of the concert are to be devoted to the "Lisa" Day Nursery and Fresh Air Fund. Walter Damrosch and the Symphony Orchestra, fresh from musical victories in the West, assisted.

The appearance of Materna was keenly awaited by a large and distinguished audience. When the great exponent of Wagner came upon the stage, in company with Lillian Blauvelt, Charles Herbert Clarke and Emil Fischer, she was enthusiastically greeted. The quartet from "Fidelio" was then sung, but the event of the night was the impassioned delivery of the "Isolde Liebestod," from "Tristan and Isolde." Materna's voice has perhaps lost the lovely bloom so noticeable years ago, but her art is as eloquent, as noble, as convincing as ever. How superbly, how largely she phrased those masterly measures! Her marvelous musical sense, dramatic feeling and tact enabled her to cover many vocal deficiencies.

After all, we were listening to an ideal interpretation, the finesse of which was remarkable. Art! art! and again great art! What a lesson and a reproof to the shallow criticism that Wagner's music is not vocal! After listening to three such representative numbers from "Tristan," "Parsifal" and "The Twilight of the Gods," one is forced to the conclusion that it is not only vocal, but that it is more so than any other school.

Such tenderness of interpretation in the "Kundry" music and such gorgeous climaxes in the "Brunhilda" aria! Materna is a mountain of femininity; her voice is no longer young, but the sacred fire burns brightly within and a great musical intelligence guides all her efforts. Little wonder that in her prime she was one of the greatest dramatic sopranos, and even to-day has few peers!

Emil Fischer got five recalls for his artistic singing of Hans Sach's monologue. The orchestra covered itself with glory by its performances of the Leonora Overture, Siegfried's "Rhine Journey" and the colossal "Funeral March." Walter Damrosch has reason to be proud of the stride, technical and musical, his band has taken.

Thursday evening, Music Hall was again crowded to listen to Materna in the "Elijah." She is too great an artist not to sing all things well, but she sings Wagner better than Mendelssohn. Lillian Blauvelt, Fanny Hirsch, Mrs. Carl Alves, Orlando Harley and William Ludwig participated with the Oratorio Society of 500 voices. An excellent performance was given. Walter Damrosch conducted.

Materna has left an abiding impression with us. Her singing was the oasis in the musical desert of this year.

At Norwood Institute.—The piano and violin pupils of Mr. Ernest Lent, at the Norwood Institute, Washington, D. C., were heard in an interesting program last Saturday week.

EDMUND  PAULUS,

MARKNEUKIRCHEN, SAXONY,

Manufacturer of all kinds of

Musical Instruments and Strings.

NEW YORK OFFICE:

BREITKOPF & HÄRTEL,
39 East Nineteenth Street.

MANHATTAN

OPERA HOUSE.

THIRTY-FOURTH STREET,

Bet. Broadway and Seventh Avenue.

SALVINI.



Coat lapel, lock of hair, hat rim, shoe heel, anthem score, as well as organ mirror, reflect the mental make up of the choir-master and indicate his detail conscience.

MODESTY is a common quality of our choir-masters. The most hopelessly modest of the whole band is Mr. F. W. Tilton, of St. Ann's Episcopal Church, Eighteenth street, near Fifth avenue. He would no doubt be astonished, I am sure he would blush, to have it suggested that he was a handsome, well made fellow. That the doings of his Organ Loft could have the least possible interest for anybody out of his immediate congregation will ever be a source of surprise and doubt to him. He does not know that California, Canada, England, Australia write *THE MUSICAL COURIER* organ loft to "give us more and more of the enthusiasm, life and program of the good men, who by their earnestness are making themselves musical head-lights in the train of metropolitan progress."

Seven of the twenty-seven years of Mr. Tilton's life have been passed in connection with the music of St. Ann's. First of May do not trouble him. "I believe that there is a committee in the church" indicates his freedom from the thralldom of this musico-ecclesiastical quantity. A churchman without fanaticism, a musician without eccentricity, a choir-master without hobby, a devoted son, loyal friend, earnest student, an organ lover, all his hours are devoted to music in all its branches, of which organ loft work is but one. His musical education covers all departments of the musician's training; he is as familiar with the full score as with an anthem accompaniment, and gives as well as receives of his knowledge. He has had many teachers, but the one for whom his gratitude and devotion amount to veneration is that representative metropolitan musician, Mr. Geo. F. Bristow. "In theory and practice, as musician, student, teacher, philosopher and friend, I consider him excelled by none," he says. "I wish some coiner of words might have the power to translate my silence in regard to his wonderful qualities."

Many jokes are made at the expense of the St. Ann's organ loft on account of the identification of the church with the deaf and dumb cause, which is one of its special missions. "Do you sing to the deaf, and can the dumb join in your chorus?" is sometimes asked the organist. The church proper, to which the choir belongs, is a speaking and hearing one, having service at the regular hours. The deaf and dumb, poor souls, who meet in the afternoon to worship through the poetry of motion, are denied the luxury of sweet sound, till such time as all tongues are loosened and the deaf are made to hear, so generously promised to them on the walls of their simple temple.

Dr. Edward H. Kraus, former curate, is now rector of the parish, Dr. Gallaudet having become "Rector Emeritus," a dignity conferred after a certain number of years' faithful service as rector.

Although not exactly ritualistic in the sense that St. Mary the Virgin is, St. Ann's is highly ceremonial, having strict vestment law, Eucharistic candles and the processional cross. The service musically is full choral. The choir numbers twenty-eight men and boys. Three regular and one full rehearsals give the necessary preparation, which is thorough and uniform. Bishop Potter on his ecclesiastical visits to the place never fails to comment upon the excellence of the choir work.

Mr. Tilton has nothing but praise to say of the generosity, appreciation and sincere friendliness of the congregation of St. Ann's. All music funds are placed in his hands for disposal, and everybody seems satisfied. Indeed I have never seen such boundless content as in the St. Ann's loft. Tranquility seems the atmosphere of the place. Organ loft instruction consisting solely of devotional suggestion, goes directly from rector to organist. Service lists prepared well ahead make study systematic, easy and pleasant.

The single desire of Organist Tilton is for an upstairs choir room, the basement, with artificial light, being the present place of study. He finds it possible to do almost anything with boys, and is daily surprised anew by their elastic musical capacities in his own and other lofts. The St. Ann's catalogue embraces all the best works of Episcopal services. Although attached to the boy choir Mr. Tilton can see the good in other forms. He loves good secular as well as sacred music. He thinks the love for his instrument grows upon every organist and is never lost.

The choir bounds the reading desk, the organ to the left.

Seating, light, furniture, &c., are all in good shape. The touch of the organ is sensitive as a piano, the tone sweet and resourceful, the mirror the largest, clearest and best polished of any I have seen. (I do hate to see a neglected organ mirror. I have been trying to classify married and unmarried organists by their mirrors, but cannot. See quotation.)

St. Ann's church is one of the coolest in the city in dog days. They say also that in icicle season it is "one of the coldest."

Mr. Tilton urges the necessity of a home organ to one attempting the study of that instrument. "A pupil depending on a church organ cannot be regular, and the time of practice is too short, anyway. One needs to sit at an organ as at a piano, by the hour, and become familiar and at home with its mechanism, its beauties and its difficulties," he says.

The spirit of accommodation, consideration and good will shown by Choirmaster Pecher, of the cathedral, toward members of his choir on the occasion of the recent clash between the Day of Pentecost in the Catholic Church and the Day of Confirmation in the Jewish service cannot be too highly commended as an example. Mr. Kaiser and Miss Hilke of his choir are both also engaged in the Temple Bethel on Madison avenue, where Mr. Wm. Mulligan is organist. Finding that it meant to them a loss of position not to take part in the Jewish ceremonial, Mr. Pecher, although passing through a period of deepest grief at the time, set to work and arranged a purely choral combination of two or three masses, so that with a full attendance of his chorus the absence of his prominent soloists should not injure the impressiveness of the Pontifical service. The effect was all that could be desired. By this generous effort the Catholics lost nothing, the Jews gained much, and the singers were enabled to retain their positions.

A similar kindness was shown by that noble gentleman, Father Malone, of Sts. Peter and Paul's, Brooklyn, to his organist, Mr. Frederick Brandeis, who is also organist of the Forty-fourth Street Synagogue. Such certainly should be the spirit existing between religious bodies. The example set by these good men cannot be too widely spread.

Speaking of the Forty-fourth Street Synagogue, it is being torn down with ambitious intent, the congregation meanwhile worshipping in Carnegie Music Hall, where the big talents of the organist are squeezed into a little reed organ, while the echoes are becoming acquainted with the fine tones of Basso Trost and Tenor Silbernagle, Mrs. Jacoby and Miss Matthews.

One of the most active musical members of the Press Club Fair is Mrs. Mary Scott Rowland, herself an ardent vocal student, who has in the past year developed several tones in her beautiful natural voice. With a natural trill, fetching vocal quality and endless musical enthusiasm, she is now busy upon the solos of "Lucia de Lammermoor." "Il Bacio" is one of her show pieces. Among her generous donations to the fair is a dainty mite of a slipper once belonging to Patti, the mate to which she would not part with "for worlds." It is a tiny morsel of red satin, with a swell Parisian brand on the inside and a "dear little speck of wear" on the heel, but adding to its charm.

Miss Flemming, of the Church of the Covenant, is scoring solid success in her operatic venture in grand opera. Her voice is well suited to the exacting rôles. She has developed a valuable adaptability in acquiring parts on short notice, and shows no mean dramatic talent. Secular gain is sacred loss, it being understood that her organ loft career is exchanged for that of concert and opera in the future. She sings the parts of "Lola" in "Cavalleria Rusticana," the Queen in "The Bohemian Girl," "Beppo" in "L'Amico Fritz," "Lazarillo" in "Maritana," "Seibel" in "Faust," "La Cieca" in "La Gioconda," her favorite roll. She sings here till July 1, in Philadelphia twelve weeks, Washington one week and back here, the season ending in October.

Miss Bertha Waldsinger, another organ loft graduate, is also well liked in the Bostonians. As "Annabel" in "Robin Hood" she looks very pretty and seems refined and lady-like.

This week brought to a close the season of those indefatigable church choir and concert musicians Mr. and Mrs. Albert Gerard Thies. Mr. T. was presented by the Wednesday morning class with a handsome ebony baton mounted in solid gold and ivory. Mrs. Nelson Wheatcroft was spokesman. A collation was served in the studio, at which Mr. Gerard Thies, Jr. (one year old Sunday), assisted, and the classic chorus, "A Jolly Good Fellow," brought the exercises to a close.

This Wednesday class has been an extremely beneficial one. It is largely in the line of choir preparation. Its objects have been:

1. Study of part songs, sight reading, interpretation.
2. Control of nervousness in solo work, one of the conditions of membership being that unexpected demands for song must be complied with unhesitatingly before hearers.

3. Careful and gentle treatment of choral work under the eye and ear of a vocal teacher, with special reference to proper tone production in ensemble singing.

Mr. Melim Davenport, baritone of the Church of the Transfiguration, has been having vocal success in recital in Providence, Philadelphia and Northampton, Mass. On July 26 he sails on the Paris for a European tour, returning in time to resume his work in the New York College of Music September 12.

FANNIE EDGAR THOMAS.

Ernest Reyer's Views.

THE "Herald's" European edition, dated Paris, May 28, publishes the following:

Mr. Ernest Reyer, author of "Sigurd" and "Salambo," lives in a modest but artistically furnished little apartment high up in the air, of which he has been a tenant for forty years. It is at No. 24 Rue de la Tour d'Auvergne. He is a bachelor and librarian of the Opéra.

He is fond of home, and when I found him he was about to dine in the apartment alone.

When I asked the composer for his opinion on the American school of music of the future and the influence on it of negro melodies, he sat down at his desk and wrote in French as follows:

INFLUENCE OF POPULAR MELODIES.

"The popular melodies of a country have always had an influence more or less direct on the style of the composers of that country; negro melodies may have, therefore, also had an influence by their originality and native flavor.

"If they do not serve as a foundation for a school which would arise in America, at least they may give a particular and well defined character."

"Would not the great intermingling of nationalities have also an effect?" I queried after I had read this.

"It should be understood," answered Mr. Reyer, "that account must be taken of the differences of temperament due to the diversities of origin."

Ernest Reyer's real name is Rey. He was born in Marseilles, on December 1, 1823. He learned solfeggio, when a child, in the free school of music founded by Barsotti, and he became a good reader, though his musical education was not carried very far.

He went to Algiers as a government employée at the age of sixteen, and continued his piano practice. He began to compose without having properly learned harmony and counterpoint. He wrote romances, which became popular, and composed a mass, which was solemnly performed before the Duke and Duchess d'Aumale.

He was deprived of the support of the Governor-General of Algiers by the revolution of 1848, and he went to Paris and completed his musical education under Mrs. Louise Farrene. From his friend Théophile Gautier he procured the libretto of "Le Sélam," an oriental symphony in four parts, on the model of David's "Le Désert." It was produced with success on April 5, 1850. He then got from Méry, "Maitre Wolfram," a one act opera, which made a success at the Théâtre Lyrique on May 20, 1854.

His next work was "Sacountala," produced on July 20, 1858, one of the charming ballets of Théophile Gautier. His full strength was revealed in "La Statue," a three act opera, produced at the Théâtre Lyrique on April 11, 1861, and which contains melodious music, full of color. His "Erostate" first saw light in Baden in 1862. He is classed among the most practical of French musicians, and his compositions include "Victorie," a cantata and a popular "Recueil de dix Mélodies."

M. Reyer is an accomplished feuilletoniste. He succeeded Berlioz as musical critic on the "Journal des Débats," after having written for the "Presse," the "Revue de Paris" and the "Courrier de Paris." His criticisms are well written, and evince intellect and culture. He is librarian of the Opéra, and he succeeded his first model, David, at the Institute in 1876.—"Herald."

Colonne's Retirement.

—It is rumored in Paris that Edouard Colonne will retire from his place of director of the orchestra at the Paris Opéra and leave it to Mr. Taffanel. It is said that Paul Viardot will be especially engaged to conduct the ballets. The resignation of Colonne has been attributed to the dissensions in the orchestra during the rehearsals of the "Walküre," but in a letter to "Le Temps" Mr. Colonne denies the existence of any such dissensions, and declares that during the long and laborious course of rehearsals the musicians gave their devoted assistance and unceasing zeal. "I need not add," he writes, "with what love I devoted myself to render the splendid beauties of this work, whose expressive side has been the object of my constant care and study."

New York German Conservatory of Music,

5 & 7 West 42d St., near Fifth Ave., New York.

THE LEADING SCHOOL.

Among the faculty are: S. B. Mills, Minor C. Baldwin, M. D., Jul. E. Meyer, V. A. Benham, L. G. Parma, F. Tamburello, L. Ricca, S. Herzog, J. Niedzielski, E. Scharwenka, &c. SEND FOR CATALOGUE.



Mrs. Ernst Lent's Success.—Mrs. Ernst Lent, of Washington, who has been studying with Moszkowski in Berlin, played Liszt's Hungarian fantasia at a pupils' concert with great success before a critical audience. Here is the translation of a letter sent her by Mr. Moszkowski at the conclusion of her studies with that well-known master:

"Mrs. Mamie Lent was my pupil in piano playing during the winter 1892-93. It is a satisfaction to me to certify to this lady that she is one of the most talented pupils I have instructed. Mrs. Lent is now already a finished artist who may undertake the most difficult tasks of the piano literature which she is enabled to solve as well technically as musically.

"In taking leave of her, with the best wishes for the future, I hope that these lines may contribute to smooth for her the ways as concert pianist and teacher."

[Signed] MORITZ MOSZKOWSKI.

Berlin, April, 1893.

American Music Society.—The thirty-second meeting of the American Music Society, of Chicago, was held at Mason & Hamlin Hall last Thursday evening, when a program of music by American composers was presented by Mrs. Annie Kennard-Martin, Mrs. Amey Major, Miss Mary Angell, William Sherwood, James S. Martin and Harry L. Rodgers.

Beethoven Conservatory.—The commencement concerts of the Beethoven Conservatory of Music at St. Louis were held on Monday and Wednesday evenings and Wednesday afternoon, May 15 and 17, when a large class of graduates and post graduates took part in the very enjoyable concerts.

Frederic Shailer Evans.—Frederic Shailer Evans took part in the recent Louisville Music Festival with great success, his piano solos being warmly commended. The following is from the Louisville "Commercial":

Mr. Frederic Shailer Evans, of Cincinnati, contributed a group of piano solos which were most interesting. His first number, Liszt's transcription of a spring song, by Schumann, is almost unknown, but is charming. Mr. Evans has great command of the keyboard, a delicate touch and a wide knowledge of piano effects, which combine to make his performance thoroughly musical in the best sense of the term.

Kaschoska for Buda-Pesth.—That talented young soprano, Felicia Kaschoska, has been engaged for three years at the Buda-Pesth Royal Opera House by Director Arthur Nikisch. Mr. Nikisch was very much pleased with the dramatic voice and style of Kaschoska, hence the engagement. Her progress in her art has been rapid and edifying.

A Choir Concert.—St. Luke's Church Choir gave a concert at Music Hall May 23 before a good audience. Mr. Wodell, Melourgia's director, is the leader, and the soloists were chosen from the choir members. Cowan's cantata, "The Rose Maiden," was given as the first part, followed by a miscellaneous program. The concert served to bring forward some promising local aspirants for musical fame, prominent among whom was Miss Maud Richards, a young contralto, pupil of Mr. Wodell's, who, if she fulfills the promise of that evening's work will in the course of two or three years' intelligent study become a large factor in Rochester musical circles at least.

The Polyhymnians.—The Polyhymnians, a new Catholic organization, gave a concert in Cathedral Hall, Rochester, May 23, under the leadership of Eugene Bonn, assisted by local artists. It was announced that this organization will give three concerts next year. It will no doubt receive good support from its friends.

A Milwaukee Recital.—Arthur H. Van Wyck, a basso-baritone, gave a concert at the Academy of Music, Milwaukee, last Wednesday evening. He was assisted by Mr. Hermann Zietz, violin, in a very enjoyable program.

Avice Boxall Will Sail.—Miss Avice Boxall, the harpist, will sail on the S. S. Campania on Saturday for Europe. She intends remaining absent all summer.

Liebling Amateurs.—Below is the announcement of the incorporation of the society known as the Liebling Amateurs. The members are all pupils of Mr. Emil Liebling: THE LIEBLING AMATEURS, CHICAGO; INCORPORATORS, Elsie A. Catlin, Esther J. Pick and Mollie E. Shea.

Octavia Hensel.—Octavia Hensel, of Louisville, has been doing the World's Columbian Exposition.

Opera at the Grand.—Gustav Hinrichs and his company are still giving opera at popular prices at the Grand Opera

House. Last Wednesday evening "Rigoletto;" Thursday and Saturday evenings, "Bohemian Girl;" "Carmen" Friday evening, and "Martha" at the matinee were all satisfactorily sung. Last Monday night "Faust" was given; "Trovatore" was repeated Tuesday evening; tomorrow and Friday evenings Ponchielli's "La Gioconda" will be sung, and the "Bohemian Girl" will be sung at the matinee.

The audiences continue large.

Music at Vassar.—This program was presented by the pupils of music at Vassar College on Saturday afternoon, May 20, under the direction of Prof. E. M. Bowman, the director of music:

| | |
|---|--------------------------|
| Largo appassionata, scherzo, op. 2, No. 2..... | L. van Beethoven |
| Miss Ferris. | |
| "The Better Land"..... | F. A. Cowen |
| Miss G. W. Palmer. | |
| "Lieder Ohne Worte," op. 30 (No. 7); op. 53 (No. 21)..... | F. Mendelssohn-Bartholdy |
| Miss F. M. Taylor. | |
| Canzone, "Voi che Sapete" ("Le Nozze di Figaro")..... | W. A. Mozart |
| Miss Albright. | |
| "Am Genfer See," op. 139, No. 2..... | Franz Bendel |
| Miss F. C. Reynolds. | |
| "The Sailor Boy's Farewell"..... | J. Blumenthal |
| Miss M. I. Jones. | |
| "Kamennoi-Ostrow," op. 10, No. 22..... | A. Rubinstein |
| Miss Gruening. | |
| "O, Skylark! for thy Wing"..... | Henry Smart |
| The College Chorus. | |
| Rondo, op. 51, No. 2..... | Beethoven |
| Miss H. M. Holmes. | |
| Serenade, "Good Night"..... | Bischof |
| Miss I. A. Morgan. | |
| "Lieder ohne Worte," op. 38 (No. 18); op. 19 (No. 3)..... | F. Mendelssohn-Bartholdy |
| Miss Marquardt. | |
| Nocturne, op. 17..... | Louis Brassin |
| Miss Beers. | |
| "The Angel Serenade"..... | Braga |
| Miss Latimer. | |
| Violin obligato by Miss Cooley. | |
| Polonaise in F minor, op. 71..... | F. Chopin |
| Miss M. E. Doughty. | |
| "O, Happy Fair; or, the Loadstars" (Shakespeare)..... | W. Shield |
| The College Chorus. | |

Professor Bowman has the assistance of Misses Lydia A. Whitney, Jess Chapin, Laura A. Bliss and Arvis H. Blewett in the piano department, and of Mr. Jas. Sauvage in the vocal department.

A Chopin Evening.—Mr. Theodor Salmon, the Pittsburgh pianist, played on Thursday evening, May 25, for the pupils of the "Pittsburg Female College and Conservatory of Music," the following interesting Chopin program, in which he was assisted by three of his pupils, Miss Grace Medbury, Miss Bertha Haler, Miss Dorothy Schiller:

| |
|-----------------------------|
| Prelude, op. 28, No. 15. |
| Fantasia impromptu, op. 66. |
| Nocturne, op. 9, No. 1. |
| Nocturne, op. 37, No. 2. |
| Ballade, op. 47. |
| Polonaise, op. 26. |
| Polonaise, op. 40. |
| Etude, op. 10, No. 3. |
| Etude, op. 10, No. 4. |
| "Marche Funebre," op. 35. |
| Mazurka, op. 41. |
| Valse, op. 64. |
| Valse, op. posth. |
| Scherzo, op. 31. |
| Tarantella, op. 43. |

O'Mahoney's Concert.—Mr. Edw. O'Mahoney, the basso, will give a concert at Chickering Hall to-morrow evening previous to his departure for Europe. Harry Pepper, Victor Clodie, Mrs. Luckstone-Meyers, Miss Inez Carusi and others will assist at the performance.

Max Treuman's Recital.—At Mr. Max Treuman's classic song recital at Music Hall last Saturday a very select audience listened to an excellent interpretation of songs by Wagner, Brahms, Schubert, Jensen, Rubinstein and R. Franz, given by that sterling artist. He certainly has added new laurels to his name as a Liedersinger par excellence. Mr. Treumann was assisted by Miss Alice Mandelick, the charming contralto, whose interpretation of "Sapphic Ode," by Brahms, took the house by storm. The last number, a duet for contralto and baritone, was given in very finished style, the voices blending together harmoniously, and was vigorously redemanded.

Towers' Pupils.—A vocal recital was given on Monday evening, at the Utica Conservatory of Music, by thirty of Mr. John Towers' private pupils, which was in every sense a decided success. The program included all styles, from the simple ballad to the most exacting dramatic scena, and the rendition was excellent both as regards clearness and distinctness of pronunciation (in four languages), beauty and equality of tone, breadth and correctness of phrasing, and ease and grace of manner, four of the main characteristics of Mr. Towers' teaching. The interest of the proceedings was much enhanced by a racy fifteen minutes' chat by Mr. Towers on "Some Golden Rules for Singers." The Conservatory is to be congratulated on the successful outcome of Mr. Towers' first year's direction of its vocal department.

Pizzi Enjoins Salvini.—Justice Andrews, of the Supreme Court, yesterday granted an injunction restraining Alexander Salvini from using certain music, composed by Emilio Pizzi, in his production of "Cavalleria Rusticana."

Pizzi says that he wrote the music at the request of A. Carano, the owner of the play. Carano agreed to pay Pizzi \$70 for the music, which was to be used in Boston. In case it was used elsewhere he was to make a new contract with Pizzi.

Carano contracted with Salvini for the use of the music in New York, and Salvini agreed to pay Carano \$15 a night for it. Carano offered Pizzi \$3 a night, but Pizzi wanted \$5. In the meantime, it is alleged that Carano sold the music to Salvini.

The music in question is that to which the "Benedictus" is sung.—"Evening World."

An Oregon Program.—This is the program given at Eugene, Ore., May 18, by Miss E. H. Tarbet, assisted by Henry L. Bettman, violin, Mr. Irving M. Glenn and a chorus of female voices:

| |
|---|
| Sonata in E flat major (for piano and violin). Wolfgang Amadeus Mozart, born in Salzburg, January 27, 1756; died in Vienna December 5, 1791. Mr. Bettmann and Miss Tarbet. |
| "La Primavera," E flat major (solo and chorus). Charles Moderati, New York city. Chorus under the direction of Mr. Glenn. |
| "Scenes de la Caarda," No. 3. Jeno Hubay, Professeur au Conservatoire Royal de Bruxelles. Mr. Henry L. Bettman. |
| "Archibald Douglas" (ballad). Carl Loewe, born in Loebejue November 30, 1796; died in Kiel April 30, 1860. Mr. Irving M. Glenn. |
| Kreutzer, Sonata, A major, op. 47 (for piano and violin). Ludwig van Beethoven, born in Bonn December 17, 1770; died in Vienna March 26, 1827. Mr. Bettman and Miss Tarbet. |

Newburgh Church Music Association.—The Newburgh (N. Y.) Church Music Association gave a highly successful concert at the Academy of Music on May 17, giving the second half of "Elijah" and a miscellaneous program. The soloists were: Soprano, Mrs. John P. Gray; alto, Miss Ruth Thompson; tenor, Mr. S. Fischer Miller; bass, Mr. Purdon Robinson, and Misses Tole, Chapman and Hewitt, members of the association. The chorus, under Mr. Charles B. Ruttenber, did some very effective work, and the concert as a whole was of a high order of merit.

Speaks Without a Larynx.—Dr. J. Solis-Cohen, of Philadelphia, furnished a surprise to his fellow throat specialists at the annual meeting of the American Laryngological Association at the Academy of Medicine in this city last Tuesday, by exhibiting to them a man furnished by nature with a speaking apparatus after his larynx had been entirely cut out and his windpipe had grown together above the aperture in his throat through which he breathes. The operation which accomplishes this remarkable result was performed by Dr. Solis-Cohen before his clinic at Jefferson College, fourteen months ago. The man was, and is, an inmate of the Philadelphia Hospital.

Six months after the operation was performed Dr. Solis-Cohen noticed that the man was making guttural sounds. He found upon examination that the man drew the air into his mouth and down his throat to where it was sewed together, and then compressing it, forced it out between the throat muscles, which, acting as the vocal chords, produced the sound.

The doctor explained his case as follows:

"I found the man in the Philadelphia Hospital over a year ago suffering from cancer of the larynx. The disease had advanced to such a stage that I determined to cut the larynx out. As patients in such cases frequently die after the operation from pneumonia, caused by the mucus and pus running down into the lungs, I devised the following plan: Before cutting out the diseased larynx I opened his windpipe and inserted a tube so that he could breathe. Then I sewed it up tightly between the aperture and the larynx, and performed the operation. The wounds healed

NEW YORK VOCAL INSTITUTE, 97 Fifth Avenue, NEW YORK.

Voice Culture and singing for Home, Church, Concert, Oratorio, Opera and Teaching. Beginners and the most advanced. Over 200 Class Lessons during season. All students have private lessons. Tuition rates according to teacher. Season of 1893-94 begins Sept. 18 and ends June 5. Total expenses for entire season, including room, board, piano, music, tuition, classes, &c., \$470 to \$640. New York gives best opportunity to hear opera, oratorio and other music and all the great artists. To live in New York is to become educated. Send for catalogue.

FRANK H. TUBBS, Musical Director.

WILLIAM ROHLFING & SONS,

Music Publishers and Importers,

MILWAUKEE, - WISCONSIN.

Depot for Germany: FRITZ SCHUBERTH, Jr., Leipzig.

Depot for England: STANLEY, LUCAS, WEBER & Co., London

Publishers of "EDITION ROHLFING."

The most complete stock of all the standard cheap editions found out West. Catalogues free on application. Most liberal and inducing terms granted to the trade and the musical profession in general. American and foreign musical novelties added to their fine assorted stock as soon as issued. Apply and be assured of prompt and quick attention.

nicely, and all communication between his lungs and mouth ceased.

"One day, about six months ago, when I was talking to him in the hospital I noticed he was attempting to talk, and was succeeding in making some sounds. Asking him if he could do this at will he nodded that he could, and so I encouraged him to continue his efforts. The result is as I have told you. He gradually learned to use his throat muscles with better results, and now, considering the condition he is in, talks remarkably well.

"The man is a teamster, about fifty years old, and up to the time of the development of the cancer was a healthy man."

The doctors were astonished and delighted. They pronounced it one of the most wonderful feats of modern laryngological surgery. The man sang and talked to them, and his voice when speaking could be heard over 30 feet away.

An Organ Recital at Rochester.—Mr. James Bayley gave a free organ recital at Christ Church, Rochester, last Friday week. He was assisted by a boy choir in a scholarly program. The papers speak very kindly of the performance, and urge Mr. Bayley to continue these recitals during the summer months.

Pierre Douillet's Recital.—Mr. Pierre Douillet, with the assistance of Mrs. Zara Holt, gave a recital at the North Texas Female College at Sherman, Tex., on the evening of May 19. This was the program:

| | |
|------------------------------|------------------|
| Etudes Symphoniques..... | Schumann |
| Barcarolle, G major..... | Rubinstein |
| Etude, C major, op. 23..... | Pierre Douillet. |
| Four songs..... | Douillet |
| "I cannot forget thee." | |
| "Ave Maria." | |
| "Autumn Song." | |
| "Why wilt thou not love me." | |
| Bercesse..... | Mrs. Zara Holt. |
| Two mazurkas..... | Douillet |
| Marche militaire..... | Schubert-Tausig |
| | Pierre Douillet. |

A San Francisco Testimonial.—A testimonial concert tendered Mr. Harry Samuels, a talented young pupil of Mr. Henry Heyman, of San Francisco, was given under Mr. Heyman's direction at Odd Fellows' Hall on May 4, previous to Mr. Samuels' departure for Europe. Miss Anna Selkirk, Mr. Guillaume Selkirk, Donald De V. Graham and others assisted.

Scharwenka Students.—A very successful pupils' concert was given at the Scharwenka Conservatory of Music on Monday evening of last week, when pupils of Professor Scharwenka, Miss Emily Winant and Richard Arnold were heard to great advantage in this program:

| | |
|-------------------------------------|-----------------------|
| Concerto for piano, D minor..... | Mendelssohn |
| Song, "Ave Maria"..... | Miss Mollie L. Quin. |
| Romanze for violin..... | Miss Olga Porret. |
| Piano concerto in A minor..... | R. Schumann |
| Aria from "Samson and Delilah"..... | Saint-Saëns |
| Fantasia Caprice..... | Miss Emma Kantner. |
| E major polonaise for piano..... | Miss Geneva Waters. |
| | Miss Anna S. Wyckoff. |

Felicia Kaschowska.—Miss Felicia Kaschowska, the dramatic soprano, has just returned from a Western tour with the Boston Symphony Orchestra, which included a concert at the World's Fair, and which covered most of the important Western cities. She also sang with the orchestra at Boston previous to the tour, and the notice which follows is taken from the "Gazette" of that city:

Miss Kaschowska has a large and admirable voice, and she sings with ease and fire. In the "Brunhilde" scene she declaimed her music finely. She made it plain that she is an artist of excellent gifts.

CREMONA 'CELLO FOR SALE.—A genuine Landolphi violoncello, with original varnish splendidly preserved; satisfactory proof of its character; tone beautiful. Address H. M. Chase, Syracuse, N. Y.

VOCALIST WANTS POSITION.—A contralto, cultivated voice, well-known New York church and concert singer, desires a position in a concert company. Address T. T., care of THE MUSICAL COURIER, 19 Union square.

FOR SALE OR RENT from June, '93, for a term of years, a very successful conservatory of music established fifteen years ago in one of the most healthy and growing large cities of the West, and fully equipped with pianos, library, furniture, &c. Proprietor being called to Europe for important business. A splendid field for a musician (specialist) or chorus and orchestra director. Only responsible parties need to apply immediately. L. G. Gorton, 94 Pitcher street, Detroit, Mich.

MRS. SOPHIE MENTER, the world renowned pianist, will spend the coming summer at her residence, Schloss Itter, Tyrol, Austria, and is willing to accept a limited number of pupils from June to October. There is a good boarding house at Itter and three hotels at Hopfgarten, where good board at reasonable prices can be had. Address Mrs. Sophie Menter, Itter, Tyrol Austria.



"Phryne" Produced at Paris.—Paris, May 24, 1893.—"Phryne" was produced to-night at the Opéra Comique. It is in two acts, with a libretto by Lassus and score by Saint-Saëns. Its subject is of but little interest.

It is the story of a magistrate of Athens who has a nephew. The young man seeks amusement in the company of "Phryne," a courtesan. The uncle is furious. "Phryne" seduces the uncle. The nephew comes upon the scene and all is arranged.

The music has grave faults, but also indisputable qualities, and the public gave it a warm reception. The opera suggests the old comic operas.

Miss Sybil Sanderson did quite well as "Phryne." She made a success by her beauty. Her voice was splendid, but cold. In a word, "Phryne" is the effort of a great composer of light French music and is not particularly good.—Jacques St. Cere, "Herald."

"Bach's St. Matthew's Passion."—At the late performance of this work at St. Gall, an innovation was introduced, which has found imitation at a performance in Wiesbaden. This was having several of the chorals sung by the audience, "which was undoubtedly Bach's intention." In the St. Gall text four chorals were indicated to be sung by the audience, "Ich bins, ich sollte büßen;" "Ich will hier bei Dir stehen;" "Was mein Gott will, das g'scheh' allzeit;" and "O Haupt voll Blut und Wunden." The notes are written for four parts; the accompanying voices are by no means so characteristically marked but harmonized very simply. "The effect," writes the reporter, "was overwhelming. I have heard famous choral societies at the most famous festivals in Germany and never heard the like. Never was the Passion music listened to with more devotion and more religious feeling. The public's zeal increased with each number; it was ravishing and inspiring. Many will join me in regretting that only four chorals were thus executed. There was no dragging of the time; the energetic indications of the conductor, the excellent training of the chorus, and the admirable playing of the organ kept the melody accurate. Bach wrote his Passion music for Divine service on Good Friday, not for a performance in a concert hall. The first part was to be sung before the sermon, the second after. He regarded it as a mighty liturgy in which the people were to join."

Mascagni's "Ratcliff."—The first novelty of the next Berlin opera season will be the "Ratcliff" by Mascagni. It will be produced in Italy after its baptism in Berlin.

Productions at the Paris Opera.—Mr. A. Soubres in his history of the Opera since 1826, gives figures as to the numbers of performance. The highest numbers were: "The Huguenots," Meyerbeer, 889 in fifty-seven years; "Wilhelm Tell," Rossini, 780 in sixty-two years; "Robert Le Diable," Meyerbeer, 750 in fifty-nine years; "Faust," Gounod, 640 in twenty-four years; "La Favorite," Donizetti, 634 in fifty-three years; "La Juive," Halévy, 541 in fifty years; "Masaniello," Auber, 488 in forty years; "The Prophet," Meyerbeer, 464 in thirty-six years; "L'Africaine," Meyerbeer, 438 in twenty-two years.

The mark of 100 was by "L'Africaine," 133 in 2 years; by Masaniello, 122 in 3 years; "The Prophet," 116 in 3; "Faust," 144 in 3; "Robert the Devil," 119 in 4; "The Huguenots," 107 in 1; Count Ory, Rossini, 104 in 4; "Aida," 104 in 5; "Hamlet," 101 in 5; "Romeo et Juliette," 101 in 5 years.

The greatest number of performances was, Meyerbeer 2,541 performances, 62 years, with 4 operas; Rossini, 1,599, in 67 years, 8 operas; Auber, 1,267, in 65 years, 9 operas; Donizetti 863, in 50 years, 5 operas; Gounod, 895 in 42 years, 7 operas; Halévy, 888, in 58 years, 8 operas; Verdi, 646, in 41 years, 7 operas.

Of the composers since 1870, Massenet has had 179 performances; Reyer, 151; Saint-Saëns, 98; Wagner, 3 of "Tannhäuser," 13 of "Lohengrin," and of "Die Walküre" as the future may decide.

Schjeldrup's "Sundagmorning."—This one act piece of the young Norwegian Schjeldrup is described as an interesting, poetical and musical creation. From the composer's education in Paris, he has experienced some influences of the Franco-Wagnerian School, but the genuine Northern feeling is strongly developed in moments of excited emotion, and speaks its own language. The text, telling the tale of the loves of "Borghild" and "Ragna"

for the lad "Arno," the treachery and repentance of the latter, and the reunion of the lovers, was so much liked by the Munich audience, that the writer was called out five times and the composer only three times.

A Baritone-Trombonist.—Otto Brucks who some ten years ago played the trombone at the Berlin Opera, is to appear as a baritone as "Tell," "Hans Sachs" and "Wotan." At the expiration of his present engagement at Munich, in 1894, he will reside in Berlin.

Berlin Opera House.—The season of 1892-3, which ought to close officially at the beginning of July, will be still further shortened by eight days.

Mottl's Opera.—The opera "Fürst und Sängers" by F. Mottl, has been adjourned without day. Hoarseness on the part of Mrs. Mottl-Standhärtners is given out as the cause; intrigues of Mottl's colleagues furnish the real reason.

A Trifling Oversight.—The "Chorgesang" of Leipsic informs us that "an unfinished opera by the composer of 'Carmen,' Leo Delibes, has been discovered."

How Critics Agree.—W. Tappert writes of d'Albert's "Second Concerto for Piano" (op. 13): "It is a dull piano story in four dry chapters, a ridiculous product of impotence, without charm, without invention and very heartless for the soloist, the composer's wife." O. Eichberg on the other side states: "The concert is distinguished by characteristically independent contests, by important melody and most interesting, rhythmical and harmonic execution." Otto Lessmann writes: "It would be difficult to find in modern piano concertos one with more invention, more warmth of artistic sentiment, more soul and more skillful workmanship. In none of his earlier work has d'Albert displayed higher artistic earnestness and singing melody."

Rubinstein's "Christ."—Rubinstein, in a late interview, stated that his opera, "Jesus the Christ," will have no religious character; the text, by an eminent German writer, treats only of his life on earth. Rubinstein is working very slowly, has not fixed any date for finishing it, and does not know indeed whether he will ever complete it.

Augusta Holmes.—A new melody by Augusta Holmes, "La Belle du Roy" was received with great applause at a late concert given by Mrs. Renée de Pontry at the Paris Théâtre d'Application.

Music at Gotha.—On July 27, 29 and 30, besides two other operatic performances, there will be produced for the first time the one act German opera, to which the prize offered by the Duke of Saxe Coburg may be assigned. On the 27th, Cherubini's "Medea" will be given; on the 29th, Boieldieu's "Chaperon Rouge," and on the 30th, the Liszt "Faust" symphony and the successful prize opera.

Model Performances at Stuttgart.—The Court Theatre management will produce during June a cyclis of German operas with distinguished artists from other cities to assist. The list comprises "Fidelio," "Don Juan," "Euryanthe," "The Huguenots," "Tannhäuser," "Walküre" and "Götterdämmerung," the last named for the first time in Stuttgart.

German Folksongs.—Prof. F. M. Böhme, of Dresden, has completed his revised and enlarged edition of the work of Ludwig Erk on German folksong, and the book will soon be in the press.

Chopin and George Sand.—Extracts from the journal of Eugene Delacroix have just been published in Paris, and many amusing anecdotes occur in the pages. He tells of a long evening spent with Chopin, when they talked of Mme. Sand, "de cette bizarre destinée, de ce composé de qualités et de vices." This was apropos of her Memoirs. Chopin said it would be impossible for her to write them. "She has forgotten all that; she has flashes of feeling, and she forgets at once." Delacroix told him that he foresaw for her an unhappy old age. Chopin thought otherwise: "La conscience ne lui reproche rien de ce que lui reprochent ses amis." The death of Maurice might touch her deeply, or his turning out badly; nothing else would.

Soulacroix.—Mr. Soulacroix leaves the Paris Opéra Comique for the Gaité, where he will receive 100,000 francs for 200 performances.

A New Oratorio.—On May 18 an unpublished oratorio by Charles Poirot, entitled "The Apostle St. John," was performed at the Church of Saint Eustache, Paris.

Marseilles News.—Some Marseillais dilettanti will give two performances on July 2 and 3 at the ancient Roman theatre of Orange. The pieces given will be "Gyptis," by Desjoyaux, and "Herodiade," by Massenet.

Haydn's House.—Haydn died May 31, 1809, in the house No. 19 Haydnsgasse, which he had purchased in 1793, just before his second journey to England, and inhabited after his return in 1795. He wrote in it "The Creation" and "The Seasons," and there Beethoven visited him. Since Haydn's death it has twice changed hands, and its new proprietor erected in the garden a bust to the composer, with the inscription "In Memory of Haydn. A. Raymann, Sr., 1854." The house is still owned by the Raymann family, and remains in the same condition as when Haydn lived there.



FOURTH COLUMBIAN LETTER.

CHICAGO, May 27, 1893.

Saturday, May 20

WALTER DAMROSCH gave the second and last of his concerts on Saturday last to a house of fifty people. The program was not adequate to the occasion, nor did it show the New York orchestra to advantage. It is but just to state that they were fatigued from a long journey, did not have their full complement of men; also had to borrow a flute from the local ranks; but even after making all allowance, they had a poorly arranged program. The Wagner selections fell flat after the Boston programs. Miss Lilian Blauvelt has a pretty, light soprano voice, quite fitted for the "Romeo and Juliet" waltz, but she was not effective in the "Waldvogel" music. The "Tristan and Isolde" finale, arranged by Damrosch, was a sad affair, as so many misunderstandings were evident between leader and orchestra that the suspicion was warranted that the arrangement was a rehash from the score, jumping from cut to cut without sufficient preparation. Such work was unpardonable on such an occasion. It looked from the construction of the program as though it was intended to have a deliberate competition in the rendition of Wagner. This was most certainly very bad taste. Damrosch not only had the bad luck to stumble and fall at the director's stand, but also to receive a severe handling at the hands of the local press as to his programs.

Sunday, May 21.

The World's Congress of representative women came to a close on Sunday evening in the Memorial Art Palace down town, with quite an interesting concert of compositions of women given by women. While there was no orchestra, as at the opening of the Woman's Building, still the evening was noteworthy and enjoyable. An organ of some magnitude has been erected in the balcony.

The program opened with a "Polonaise Héroïque" of Julia Rivé-King, played by Miss Esther S. Deal. It calls for no further comment, being a work of somewhat hackneyed quality. A "Magnificat" by Mrs. J. T. Draper followed. It was sung by a chorus of sixteen voices of excellent quality, and was a bright and meritorious number. The same ladies and gentlemen sang at a later stage of the program, A "Wedding Music," with words by Kate Starr Kellogg and music by Eleanor Smith. It was sweet music, of essentially feminine nature, and of a most catching melodiousness. Mrs. Nellie Bangs Skelton played two little pieces for the piano from her own pen, entitled "Gavotte," in E minor, and "The Ripple." The first was undeniably pretty, the second terribly commonplace.

A very promising little ballad is "What the Chimney Sang," by Gertrude Griswold. More may be expected from this lady's pen, and it would be welcome, for we have not an over large number of ladies who can write a pretty or correct song or ballad. Mrs. Fannie Bloomfield-Zeisler and Miss Currie Duke united in an entirely pleasurable sonata composed by that highly gifted Scotchwoman Helen Hopekirk. It is much to be hoped that this lady will soon attempt a work in one of the larger forms, as she would undoubtedly acquit herself of such a task with credit. The double trios by Marie Antoinette and Mrs. Chaminade, entitled respectively "Hail, Evening Bright," and "Evening Prayer in Brittany," were the successes of the evening, as the voices blended in a delightful degree. Mrs. Zeisler played the "Liebestraum" of Liszt and the military march of Schubert-Tausig with superb élan, and won thereby the instrumental success of the evening. The peculiar novelty was a "Marche Triomphale," played by a harp orchestra, led by Mrs. Chatterton Bohrer. It cannot be conscientiously

said that the number was a success, for the instruments did not accord, neither did they preserve a steady ensemble.

That the harp is evidently again coming into favor is very encouraging, and it is to be hoped that a fraction of the vast army of fair pianists may be sensibly diminished, and a percentage of them may be moved to study this romantic if somewhat monotonous instrument. A foot note on the complete program of proceedings states that "No large harp orchestra has ever before been assembled in America." I do not know whether this statement is correct or not; if not, we may expect some interesting communications from readers of THE MUSICAL COURIER. One thing must be put on record, and that is this, that while the women of the stage had a whole evening to themselves, and very thoroughly discussed the theatre, the stage, and woman therein, there was no proper representation of music on their literary program.

Now we must deplore this, for music is one of the most suitable fields for the sex, and should have been given the most earnest attention. One paper I will place on record as being of vital importance to composers as well as authors—namely, the "Inadequate Protection of the International Copyright Law," Emily Thornton Charles—"Emily Hawthorn."

I give the names of the ladies of the harp orchestra:

HARP ORCHESTRA.

| | |
|--------------------------------|-------------------|
| Mrs. Josephine Chatterton..... | Director, Chicago |
| Mrs. McDermott..... | Chicago |
| Mrs. George W. Clark..... | Syracuse, N. Y. |
| Miss Bertha Becker..... | Syracuse, N. Y. |
| Miss Cecile Le Gierse..... | New York city |
| Miss Marie Terese Dillon..... | Chenoo, Ill. |
| Miss Josephine Albert..... | Fort Wayne, Ind. |
| Miss Helen Rose Mackay..... | Duluth, Minn. |
| Miss Cecelia Cudahy..... | Chicago |
| Miss Emmeline Farrar..... | Chicago |
| Miss Charlotte Tarrant..... | Chicago |
| Miss Minnie Campbell..... | Chicago |

CHORUS.

| | |
|------------------------------------|------------------------|
| Miss Helen W. Root..... | Mr. Frank K. Root |
| Miss Grace W. Root..... | Mr. Walter K. Root |
| Miss Esther St. John..... | Mr. George F. Root, 2d |
| Mrs. Kittie Wallace Davis..... | Mr. Chas. Crankshaw |
| Mrs. Annie Rommeiss Thacker..... | Mr. W. A. Derrick |
| Mrs. Pauline Rommeiss Bremner..... | Dr. Williams |
| Mrs. Mina Rommeiss Summy..... | Mr. W. Stanley Peck |
| Miss Jessie F. Root..... | Mr. Harry C. Waters |
| Miss Jessie Hawley..... | |

The attendance at the concert was immense—Columbus Hall, where the concert was first given, and Washington Hall, where the program was repeated to an "overflow" audience, being packed to a dangerous degree. In fact this feature of crowding has been much deprecated, and will, we trust, be rectified before the great Musical Congress takes place. Only one mention of musical criticism occurs in the program of the National Editorial Association, being the paper on "Dramatic and Musical Criticism," by Mrs. J. T. Sutherland, of Mass. This matter would certainly have stood a little more generous consideration, as the standard of our daily paper musical writing could not but have been benefited thereby.

Monday, May 22.

Opening of Recital Hall, with the first recital of the "Kneisel" quartet. First of all it must be wondered at that the musical students of Chicago did not avail themselves of this opportunity extraordinary of hearing those four wonderful "Evangelists" of the purest and most orthodox style in music; the instruments of the string quartet, played as they have been in the three morning programs already given by those four sterling artists: Franz Kneisel, Louis Svecenski, Otto Roth, Alwin Schroeder. Lamentable fact! There were on no occasion more than thirty people

present. None of the leading musicians of the city graced the benches, and a few New Englanders who happened to be at the grounds listened to the grandest treat in chamber music ever given in Chicago.

It is a positive fact that no fault could be detected in the work of this standard giving organization, as the marvelous technic, beautiful tone, infallible ensemble, depth of conception and sacrificing subordination of all to each other's interest brings about a symmetry of tone quality and a perfection of reading only to be found with older quartets of Europe. The first program took us from Haydn to Schumann. Beginning with the graceful and simple quartet in D major, op. 64, No. 5 of Haydn, their playing betrayed an appreciation of tiny and atomic detail niceties not found sufficiently predominant with ensemble players as a rule. The Beethoven work in G major does not admit of any artificial shop sentiment in its rendition, if honestly done, and it is the absolute absence of any striving after effects that stamps this four-leaved clover of instrumentalists as being first musicians and then executants. In the opening phrases of the Schumann quartet in A major an entirely different atmosphere was breathed, the more widely sweeping romantic temperament being admirably caught, and hyperbolic exaltation—so frequently the marring flaw in the conception of this work, together with too violent dynamic shadings—was pleasantly absent. Too many artists seem to insist that Schumann shall be a succession of shocks to the listener. The deeply pulsating human passion-interest running throughout the work was not a tirade of fury with them, but rather a nervous, intellectual excitement.

On Monday afternoon the great Festival Hall was inaugurated with a Wagner concert with Amalia Materna as soloist. On this occasion the Exposition Orchestra, considerably enlarged, did more good work than in any previous program. The hall is a big barn of a place, in which the tone becomes tubby and unconcentrated, in consequence of the position of the forces in the centre (or nearly so) of the space. There is not, however, an execrable able bodied echo, as in Music Hall. There were close upon 2,000 people in the lower part of the Greek amphitheatral house, with a small sprinkling in the vast upper tiers. Materna was, of course, the attraction, and even if her lower register is seriously impaired by time, her upper notes are still superb and filled the leviathan auditorium to the brim with tone. In Isolde's "Love-Death" she was not the Materna of yore, but in the glorious finale from "Götterdämmerung" she electrified the audience, and the tensely drawn and deeply moved faces of the throng were studies indeed. No one, living or dead, ever sang this fearful "Immolation" to equal Materna, the very Walkyrie of song. The "Hall of Song," aria from "Tannhäuser," was not at all up to her usual standard, as it was listless and devoid of that intensity so exciting is this queen of Wagner singers. The "Huldigungs March" was imposingly given, the "Ride of the Walkuries" was anything but in festival form. The orchestra was announced as being 150 men strong, and it was very apparent that to bring it up to this figure (?) several very scratchy first violins were recruited. Siegfried's death did not satisfy the critical ear, inasmuch as it did not have that mournful yet majestic solidity and precision of tone necessary to maintain the march impression. In other words, it was uncertain and vacillating.

One very useful lesson the "Bureau of Music" may draw from this concert, and that is, the mass of music lovers will go to Jackson Park if such programs as are wanted by them be given. Now, let these desires of the public be considered, and the hold on general sympathy will not be lost. At present it looks as though the principal benefit from this musical scheme at "The Fair" will consist in the mere placing on record of the multitudinous programs as having been played. Not a very satisfactory result, even were it

to prove in some degree beneficial to our national musical standard.

Tuesday, May 23, 11 o'clock A. M., Second Kneisel Quartet Recital.

While the op. 80 in E major is not the best of Dvorák's quartets it gave abundant evidence of the wide versatility of the performers, receiving a treatment orchestral in its exactitude. A most interesting feature of the program was a sextet for two violins, two violas, two violoncelli in A minor by Mr. C. M. Loeffler, the well-known virtuoso of the Boston Orchestra. It is a peculiar and undoubtedly original opus, abounding in strange and weird tonalities and novel combinations. The first movement—allegro vivo e appassionato—has a broad and passionate ecclesiastical motif as a substratum, and the whole movement has an element of incense, intermingled with a melodiousness quite Italian. The second movement—andante, presto, andante—is the least interesting portion of the work. The finale again—allegro con spirito—is a highly brilliant Satz, showing an experienced hand in the management of string ensemble, abounding in the most florid as well as clever and by no means dry passage and figure work.

The song period is very pretty, and effectively wrought out. It has a strange likeness to that popular hymn tune, "Lost in wonder, love and praise" (melody in letters—e. g. d.—e. f. d.).—This is of course purely accidental; still it having an antique-like theme in the first and a modern church melody in the last movement as a subject, gives it a peculiarity quite striking. It is certainly to be hoped that Mr. Loeffler will again put pen to paper, for this first hearing of one of his works on a Western platform has won respect for his present abilities, and hopes for further achievements in the near future. I must not forget to say that the episodic matter in the Finale demonstrates the fact that the composer has humor and esprit in his musical make-up and a control of polyphony not to be found with many violinists.

Tuesday Afternoon, May 23, at 3 P. M., American Program in Music Hall.

As the regular conductor was ill, as was likewise Concertmeister Bendix, the first number, the Symphony No. 2 in B flat, opus 21, of George W. Chadwick, was conducted by Mr. Arthur Mees at short notice and with but little prior knowledge (so it appeared) of the work. The result of this simply marvelous method of managing affairs was a performance of the work such as would have turned Mr. Chadwick's hair gray had he heard it. Such an achievement were worthy of an amateur orchestral club. Mr. Mees could do no better, and it was plucky of him to undertake the sin of butchering the young native composer's work. Chadwick's slow and smaller movements are most successful, and the cute and spicy allegretto scherzando with the strange, flighty little melodies, together with the largo (in which dignity and breadth of treatment were totally absent in the version given us by the orchestra) form the best parts of the composition.

I cannot admire the opening movement (Andante non troppo. Allegro con brio), for it is scattering work, and no particular dominating train of thought impresses itself upon the mind. The ideas and the endeavors are large, but it seems to me lacking in coherency. We must ever bear in mind, however, that properly played the effect might be very different. Of Chadwick we may safely expect the greatest deeds, for he has not truckled to any low grade of taste or labored for popularity. He has rather kept ever before him the loftiest ideals of conception, and this is no easy task in this everyday age of condensation and sensationalism in every branch of art.

The second number was the Serenade, in E major, opus 25, composed by Arthur Foote, of Boston. The composer wielded the baton; but from the fact of the absence of a rehearsal and a very undecided and ineffective method of time beating, as well as a natural inaptitude for the office of conductor on the part of Mr. Foote, the result in the second number was but slightly better than in the symphony. The members of the orchestra could not catch the meaning of the leader and many were the unexpected surprises with which we were regaled. By-the-by, I wish to express my wonder at the terrible series of brass discords in the finale of Chadwick's symphony. They are deplorable and to me barbarous.

Critics in their old age become mild and gentle, and such anarchistic tendencies in music must be toned down for the benefit of the coming generation of American composers. If the "school" ventures to such extremes in its infancy, what, O what! will it be in a score of years? Mr. Foote's serenade—to continue—is pretty, graceful and strictly "according to Hoyle," but not very original, as the prelude as well as the air are quite reminiscent of Bach, and, strange to say, there is mixed up with this thought a distinct memory of "M'appari" from "Martha." The romanza is agreeable to popular taste, but surely the gavot should have worked itself up into a little swirl, so as to bring the pretty little set of orchestral album leaves to an effective close. As it was, the total impression remaining is one of simplicity, innocence, smallness of ideas, and orthodoxy verging on the insipid. Again, Mr. Foote does not successfully catch the spirit or natural strain or flow of the serenade, and thereby he fails to touch ex-

actly the right vein to secure a complete success for his work (as a serenade), the middle movement of the symphony or the idyll of the MacDowell suite being more of the serenade type than any part of his own work.

In the suite, op. 42, of MacDowell there comes a work with a strange mastery of all the intricacies of orchestral detail, of the mysterious domain of tone coloring, of the secret dells of orchestral meaning, and above all with a tinge of peculiarity not ultramontane (or more properly not ultramarine). The work has an independent originality that we dare claim as being "American!" There is a thorough appreciation of the scores of Berlioz, and also a vein quite Tchaikowskian at times. Liszt is not entirely absent from the score, and Wagner's prophetic vision and insight into nature's very womb has inspired the very subject matter; but still is the matter original, startling, fascinating, and—dare I say it—more suggestive of an American school of composition than anything I have ever heard. With a single drum tap, a few times repeated, this young American throws a composition at our phlegmatic heads that startles us out of our self-contented critical sleep to find suddenly that we have a real, live orchestral colorist right in our midst.

When I say that there is much of the elements that make Raff's "Im Walde" symphony so popular and easily grasped of all listeners, and at the same time no reminiscence thereof, the quality of the work will be understood by those who have not heard it. The first movement, larghetto misterioso allegro furioso, "In a Haunted Forest," is, it is true, weird in the extreme, and in the second part an orchestral orgie of furious tonal proportions; but it hits the spot it aims at and produces every atom of the gruesome shiver in the hearer's bones and nerves hoped for, and therefore he has touched the very turning node of the vibration of the hearer's imagination, which is a power given to but few. The second and third movements, allegro grazioso, "Summer Idyll," and andante semplice, "The Shepherdess' Song" are most soothing and restful after the tension of the previous movement. This again shows that the composer has what many talented composers lack: id est—gumption. In the finale, molto allegro, "Forest Spirits," there is a diabolical twist to the main subject that is superb. It is simply an inspiration. The question is fairly sur le tapis: Have we found in MacDowell our nationally typical tone colorist?

Mr. Mees conducted the work with more success than in the first number. The work of the orchestra may be characterized as being below par, while the calibre of the works was heartily encouraging. This kind of concert should occur again. This exhibition is intended, I take it, as a showing of our national achievements, and as such the works of our really native composers should be heard.

Wednesday Morning, May 24, at 11 o'clock A. M.—Third Chamber Music Recital of the Kneisel Quartet.

This program was also devoted to works by native composers. The sonata for piano and strings in G, op. 17, by Mr. Arthur Whiting, opened the program. It betrays a decided leaning toward the style of Gade, Grieg and that school. While it is graceful, melodious, and at times effective, still it cannot be classed as a strong work, for it betrays an unripe conception of the meaning of the logical forms of the sonata. I must here state that Mr. Whiting was not adequate to a satisfactory rounded technical performance of his own and later on of Mr. Chadwick's quintet for piano and strings, for which the composer chose the "Imperial," key of E flat. In this latter work the most striking thing is the beautiful second theme of the first movement. The work is laid in a large form, and leans to the school of that master of form, Johannes Brahms. It is of deep thought and rare scholarship, and will not therefore find a ready hearing on account of its absolutism.

The third and last work on the bill was the quartet for piano and strings, in C major, by Arthur Foote. This work, dedicated to J. K. Paine, was composed at Beach Hill from July to September, 1890. It was first brought out by the "Kneisels" on February 16, 1892 (published April, 1892). It has also been played at Cleveland in January, 1892; New York, 1893; in the Taven Club in March, 1892, and in Philadelphia, March, 1893. In this work there was a clearer knowledge of the musical forms apparent and a more satisfying steadiness of aim and purpose than in any native chamber work performed. Mr. Foote is, as is plain, an earnest student of the legitimate in music. We shall not expect anything eccentric from his pen, but still less anything unhealthy.

The fourth recital is indefinitely postponed, on account of the illness of Mr. Kneisel, the result of the inclement weather and frigid halls at the Fair.

Wednesday Afternoon, May 24—Festival Hall Series No. 2—"The Elijah" by the Apollo Club.

There was an audience of about 1,800 people in Music Hall, where the concert was given instead of in the place advertised. The parts were late in arriving, and the first two choruses were sung without the music, and although there was a slight faltering in "Lord, bow Thine ear," the sorely scared singers did not suffer from the mistake. We will briefly sum up the result of this first test of the choral forces: The tone and attack is solid and of resonant quality. Shading is well nigh entirely absent. The piano and pian-

issimo, as well as the crescendo effects, are very poor. The main feature of the chorus is force and lots of it. I suppose that is the most necessary desideratum on these festival occasions; but one statement I will hazard, and that is that there are a dozen choral conductors who would get better light and shade from such an efficient body of vocalists.

For instance, the chorus "Blessed are the men who fear Him," was most uncouthly sung and without an atom of expression. Another lamentable defect was the atrocious botchwork made of nearly all the accompaniments to the recitatives by Mr. Tomlins. Frequently the orchestra calmly stayed out altogether, as no cue was given them; they also had carte blanche as to the manner in which to render said accompaniments, as rarely was there any further guidance given them. These are unpleasant statements to have to make, but this is an important occasion, and such lamentable things should not occur at the Columbian Exposition. I will mention one or two places where this negligence was most glaring. In the recitative "I never troubled Israel's peace," after the words "God's command," and again after the words, "Then we shall see," the orchestra did not "speak;" again in the aria, "Hear ye, Israel;" at the words, "Thus saith the Lord," the same comfortable nonchalance was to the fore. The aria, "It is enough," was a complete fizzle, the tempi was awful, and surely there can have been no soloists' rehearsal. We could enlarge still further on this sad theme, but we will refrain. Nordica was in good voice and did her allotted work very conservatively, in that she did not insist on sentimentalizing on every possible occasion. Indeed that would have been impossible for any of the soloists to do, for as a rule their personal characteristics in reading their respective parts were lost beneath the woefully perfunctory and mechanical accompaniments. The ensemble was very poor, as no understanding or harmony either of conceptions or voices seemed to exist.

The trio, "Lift thine eyes," was the most poorly rendered of all the ensemble numbers; the chorus, "Behold God the Lord," was very uncertain; the recitative, "Night falleth round me," was also sadly marred by the non-entry of the orchestra at the words "stand on the mount." The worst conception given to any chorus was that to "He shall endure to the end," as the tender and consoling vein was missed entirely.

As I have said, the forces are excellent in grand mass effects requiring mere force, and in the choruses "Thanks be to God," "Be not afraid" and "Yet doth the Lord see it not," they gave us a most glorious power. The highest critical criterion must be maintained on these occasions, and to condone the failings of the work would be rank dishonesty.

Plunket Green has an agreeable and smooth voice of medium power, with a weak, low G and a poor E flat in the height. His conception of the part of "Elijah" was dignified, but on several occasions he did not rise to the dramatic requirements of the occasion. Mrs. Christine Nielson-Dreier was very sympathetic, and the choice alto airs falling to her were most pathetically sung. Mr. Whitney Mockridge has gained in steadiness, and while his voice was never a strong one it is ever sweet, and above all else it is a real tenor. I do not know whether my fellow critics noticed that his singing of "See, now he sleepeth," that tender miniature recitative was a perfect gem of vocalism, and in my opinion the best thing done on that afternoon.

Thursday, May 25, at 3 P. M.

Haydn's "Creation" was given in the "Festival" (or "Choral") Hall by the great "Columbian" chorus. Twelve hundred voices were on the towering tiers of seats mounting up to the great organ, the shell of which is barely completed. The weather was very cold, but in spite of that drawback about 2,000 people were present. I cannot help committing the sin of calling attention to a little discovery of mine, to wit: That on page 65 of the "Peters" edition, in the terzet between Uriel, Gabriel and Raphael, can be found a genuine bit of Mascagni's "Intermezzo" to the words: "Their glittering plumes are dy'd as rainbows by the sun." At first I was puzzled to think where I had heard the haunting little scrap of tunefulness until suddenly it dawned upon me.

The criticisms made upon the "Elijah" apply here even in exaggerated force. I will name a few of the worst breaks from out the numerous samples at my disposal. In the chorus, "Awake the harp," the orchestra was all at sea at the very outstart, as they were left entirely to themselves; but at the end of that same chorus the rapid passage work on the words, "Earth has clothed in stately dress," was surprisingly well and brilliantly done, as was indeed most of the technically difficult work by the chorus. It was where shading and expression was required of them that they failed. At the close of the "Heavens are telling," the tenors made a bad count there by endangering the number seriously. The break was the result of a miscount on the word "glory" and on the high e. I am thus exact in order that it may be seen that I am not quibbling, but chronicling hard facts. Mrs. Nordica again showed good judgment in not drawing and pulling on the "cooing" business, and in every way she created the most favorable impression by her strictly straightforward and true blue artistic methods.

In the accompanied terzet, "The Lord is great," oc-

curred the most offensive muddle of the day. At the repeated portion, the soloists got entirely off the track and the chorus followed. Only a vigorous stamping of feet on the part of Director Tomlins brought them unto the system again. The hoary ancestor of Wagner's "Wurm" appeared quite modern to the ravished sense, and there was an evident difference of opinion between Mr. Greene, Mr. Tomlins and the "heavy beasts" in the aria beginning "Now Heaven in fullest glory shines," at the words "That grateful should." It is too tedious to find fault any longer. I am weary of spilling gore; let it suffice. According to the program we were to have had the Beethoven "Leonore," overture No. 3, also selections from "Lohengrin." We were let go, much to the relief of the half frozen and miserable audience and still more tortured critic who is penning these lines. We thereby missed the rare treat of hearing and seeing the choral director of the music at Jackson Park give a new and startlingly original version of these works. It was quite right to dismiss all concerned, as the sickness from colds is quite widespread.

Friday, May 26th

was given in Music Hall a Raff program in honor of that composer's birthday. The tedious and desperately spun out and malconstructed overture, "A safe stronghold our God is still," was the first number. Mr. Mees conducted, and it can be said that it was the least satisfying concert of the whole series. Mr. Sherwood played the mechanical collection of exercises by Raff, called a concerto. It is in C minor, and is op. 185 as the program put it, and strange to say, the symphony bore the same number. The less said about the concerto as music the better. Mr. Sherwood has a very decided "legal" touch, or were I to give his touch a Meistersingerish name, I would call it the "Cynical" pedagogic-tone. Technic he has abundance of, but his touch, to me, is very short and curt and devoid of singing quality. I could therefore not honestly admire the playing of the concerto.

The symphony "Im Walde" was put through, and that is all that could be said by the most lenient critic, that is, I mean a critic—i. e., one who judges of things and not a penny a liner.

Saturday morning the first public rehearsal of the children's chorus, 1,200 strong, at Festival Hall. The free-concerts have been dropped this week and were resumed on Friday at noon in Music Hall with the following program:

"March Marocaine".....Berlioz
Overture from "Phedre".....Massenet
Theme and variations from op. 18.....Brahms
String orchestra.

Scherzo capriccioso, op. 66.....Dvorak
Prelude from "Otho Visconti".....Gleason
Tarentelle for flute and clarinet.....Saint-Saens
Messrs. Andersen and Schreurs.

Suite "Casse Noisette".....Tchaikowsky
Overture miniature. Danse caractéristique. Danse des fleurs.
Sousa's Band has been drawing large crowds to the "Court of Honor" this week. I append one set of programs of the three bands which daily delight the great masses, and these are samples of the programs given every day:

March, "Progress".....Brand
Overture, "The Golden Cross".....Bruell
Waltz, "Legends From the Vienna Forest".....Strauss
Selection, "The Jewess".....Halévy
Overture, "William Tell".....Rossini
Romance, "Evening Star" (Tannhäuser).....Wagner
Euphonium solo by Carl Kohlmann.

Polka, "The Page".....Eilenberg
Reminiscences.....Mendelssohn
March, "Athalie".....Mendelssohn
Overture, "Light Cavalry".....Suppé
Waltz, "Cagliostro".....Strauss
Selection, "Mignon".....Thomas
Overture, "Semiramide".....Rossini
Morceau, "Souvenir de Suisse".....Hartmann
Selection, "The Flying Dutchman".....Wagner
Finale, "Bicycle".....Andre

Chicago Band, 12:30 to 3:30 o'clock.
Adolph Liesegang.

March, "Farewell".....Meyer
Overture, "The Bell of the Hermit".....Maillart
Selection, "Czar and Carpenter".....Lortzing
Polka Française, "King Jerome".....Ziehrer
Galop.
Fantasie, "The Life for the Czar".....Glinka
Waltz, "Beautiful World".....Foerster
Overture, "Tannhäuser".....Wagner
Overture, "Banditenstreich".....Suppé
Bridal Dance.....Hentschel
Waltz, "On the Beautiful Rhine".....Keler-Bela
Serenade, for flute and horn.....Titl
Selection, "The Chimes of Corneville".....Planquette
Musette, "Air de Ballet".....Jacque
Grand fantasia, "Lohengrin".....Wagner
Galop, "Champaign".....Wiegand
Grand march, "San Salvadors".....Baker
Overture, "Son and Stranger".....Mendelssohn
Ballet suite, "Pharaoh's Daughter".....Pugni
Song, "Sognal".....Schira
Cornet obligato by Albert Bode.

Collocation, "La Basche".....Messenger
Waltz "Mia Cara".....Bucalossi
Euphonium solo, "Caprice Rulante".....Gutti
Mr. Raffoyolo.
"Gems of Wales".....Godfrey
March, "The Triumph of Time".....Sousa
Overture, "The Beautiful Galatea".....Suppé
Clarinet solo, "La Sonnambula".....Bassi
Mr. Corlilo-Stengler.

"The Stone Breakers".....Kling
Obligatos by Messrs. Bode and Bryor.

Grand fantasia "Die Walküre".....Wagner
Ballet suite, "Excelsior".....Raff
Serenade.....Waldteufel
Waltz, "España".....Ponchelli
Mosaic, "La Gioconda".....Sousa
March, "The Crusader".....Sousa

The Trocadero will now have a rival show right next door to it in the Grotto, to be opened this Saturday night. I am positively informed by Mr. Archer that the Spectatorium will be ready on July 1, and that Seidl is positively under contract to come to Chicago. There is no further hitch in the management of that affair, and all are working in harmony, the disturbing element having been eliminated. I am glad to be able to announce this, as the Spectatorium promises to be a grand artistic and refining spectacle. On Friday night the Eisteddfod chorus gave their first preliminary test concert. Their affair comes off in September. We have an important musical personage with us in Chicago in the person of Carlos Gomez, the composer, of Brazil. He is here for the purpose of attending the opening of the Brazil building. Some of his compositions are also to be given here. Wagner next week and the big children's festival.

W. WAUGH LAUDER.

Murio-Celli.

IN our last number we published a good likeness of Miss Charlotte Walker, one of Mrs. Murio-Celli's bright pupils, but as we did not have enough details on her musical career Mrs. Murio-Celli has kindly con-



*To my esteemed and beloved
teacher Mrs. Murio-Celli
From her ever grateful pupil
Charlotte Walker*

April 1st 1894

sented to give us some items which may be of interest to the public and musicians in general. Therefore we draw from some of our contemporaries extracts of their criticisms at the time she made her first début in operatic work at the Academy of Music under Mrs. Murio-Celli's direction and Arditi's conductorship on April 15, 1883:

[New York "Times."]

The entertainment last night at the Academy of Music proved somewhat of extraordinary interest, and reflected much credit on the qualities as a teacher on Mrs. Murio-Celli and the abilities of her scholars who appeared in the ambitious program presented. As a rule the attempts of débutantes to do the work of artists of training and experience are excessively wearisome, and are only enjoyed by the parents and immediate relatives of those who may be regarded as singing their own "death songs," so far as the general public is concerned. The concert of last evening was, however, an exception, and was really enjoyable, conveying as it did so much promise, and, for what it purported to be, so much of performance. * * *

Miss Charlotte Walker was conspicuous; she has a full, rich soprano voice, which would seem to be equal to the demands of grand opera, and was so successful in her scene from "Norma," as to call for the highest praise and to fully justify the applause she received from every one present, including the orchestra and Arditi.

Another journal ("Art Journal") says: * * * "The

third scene brought, however, the sensation of the evening in the person of Miss Charlotte Walker, one of Murio-Celli's talented pupils in "Casta Diva" from "Norma," with scenery, but without costume. Miss Walker is an artist. She had hardly finished the opening recitative before a spontaneous burst of applause told that she was recognized as such, and at every opportunity generous applause rewarded her efforts. Her voice is a powerful soprano, and she has no trace of the scholar clinging to her. She sings with thorough understanding, and in the more passionate scenes she was very dramatic. The cavatina was perfectly phrased and would have done credit to any singer. The great duet from "Norma" was also given, Miss Maud Whitacre assuming the rôle of "Adalgisa," both singing superbly. At its close Murio-Celli was called out with her pupils. Miss Walker was afterward heard in the "Nile Scene" from "Aida." The singing of the difficult aria, with its sustained notes, was admirable, and displayed the excellence of her teacher's method to great advantage.

Murio-Celli may be proud to bring forward a list of pupils such as Miss Walker, Emma Juch, the eminent prima donna; Miss Marie Groebel, the distinguished contralto of the Cathedral; Marie Engle, Ida Klein and scores of others who have made their débuts in the United States, and who are meeting with great success in all the European cities and in their own country.

Mrs. Ashforth's Summer.

FRIDA DE GEBELE ASHFORTH after an unusually busy and fruitful season will sail for Europe in company with her husband, Mr. Arthur Ashforth, June 8 on the "Columbia." Mrs. Ashforth's well earned vacation will last until September, when she will return. We have read a personal letter to Mrs. Ashforth from Louis Selar, the well-known musical agent of Berlin, in which he asked her to send him some of her pupils, as Miss Hecht and other young ladies, who studied the Ashforth method, gave such satisfaction in Germany by their artistic work.

The rumor that Mrs. Ashforth intended settling in Paris this coming fall is not a correct one, although not without foundation. A large clientèle would follow this successful teacher to Paris without doubt, but if such a thing did occur it would be a loss to New York. Another pupil of Mrs. Ashforth has been winning laurels for herself and her teacher—Miss Sophia Traubmann.

The "Hamburger Nachrichten" writes respecting Miss Traubmann, whose performances in New York are still remembered with pleasure: "Miss Traubmann gave a most satisfactory performance of 'Rosine,' in a musical point of view she answered perfectly to all the demands made upon her, and her appearance was charming and graceful. The part of 'Rosine' in its technical vocal side suits well the coloratura of the singer, and she displayed it in a fascinating, impeccable style. Miss Traubmann interpolated a bolero from Verdi's 'Sicilian Vespers,' which she sang admirably."

Mr. Gott Protests.

311 WEST 121ST STREET,
NEW YORK, May 27, 1893.

Editors The Musical Courier:

SIRS—I have seen a "protest" by Mr. Otto Bendix relative to my describing myself as "a pupil" of his. I beg to say (personally) I had nothing to gain by the connection of that gentleman's name with my own, and his name was only used by me to you when you made the inquiry of me, "Under whom have you studied?" In answer to your question, I told you "the only lessons I had ever received were from a Mr. Otto Bendix. That I was a self taught man." The circumstances under which I became acquainted with Mr. Bendix were as follows: Mr. Bendix rented a suite of apartments for himself, his wife and son at my house, 20 Union Park, Boston, in the fall of 1891, and he proposed (as he expressed great opinion of my ability as a pianist) "that in lieu of part rent he should give me lessons." I accepted the proposition, but soon found he could teach me nothing. I accordingly discontinued lessons with him, and he soon after left my house. This is the sum and substance of my relations with him. I in no way sought Mr. Bendix, but he thrust his services upon me. The fact of my mentioning his name to you as the "maestro" was inadvertent, ill advised, and I certainly think now imprudent. Had the New York press been more favorable as regards myself Mr. Bendix would doubtless have been the last to "protest." I only regret, however, he was not present to witness my appearance at Madison Square Garden Hall before a large and most appreciative audience.

Will you oblige me, Messrs. Editors, by inserting this explanation in your valuable paper. I am, most sincerely yours,

RUDOLF GOTT.

Callers.—Ovide Musin, the violinist; Annie Louise Tanner-Musin, Miss Felicia Kaschowska, dramatic soprano; Miss Marion Weed, contralto; Miss Adele Aus der Ohe, pianist; Franz Kneisel, concertmaster of the Boston Symphony Orchestra, and L. Svecenski, violinist of the same orchestra (both these two gentlemen sail for Europe Thursday on the Fuerst Bismarck), were among the callers at this office during the past week.



Mr. Lachmund's Concert.—Mr. Carl V. Lachmund gave a very interesting concert at Madison Square Hall on Tuesday evening of last week for the benefit of the "Tribune" fresh air fund. This program was presented:

| | |
|--|------------------|
| Fest overture..... | P. Scharwenka |
| Orchestra. | |
| Introduction and allegro, (piano and orchestra)..... | B. Godard |
| Miss Vienna Neel. | |
| Aria, "Don Juan"..... | Mozart |
| Mr. Emil Fischer. | |
| Introduction et rondo capriccioso..... | Saint-Saens |
| Mr. Raphael Diaz Albertini. | |
| "Fades the Rose," (song for tenor | |
| with orchestra)..... | Carl V. Lachmund |
| Mr. E. C. Towne. | |
| Composed to words by Mr. Richard Watson Gilder, and dedicated to | |
| the poet editor of the "Century Magazine." | |
| Concerto, E flat, piano and orchestra..... | Liszt |
| Miss Eloise Shryock. | |
| Brunhild's Awakening, "Sigurd,"..... | Reyer |
| Miss Etta Roehl. | |
| Violin solos— | |
| "Romance"..... | Sveddsen |
| Spanish Dance, "Habanera"..... | Sarasate |
| Mr. Raphael Diaz Albertini. | |
| Italian sketches— | |
| "Barcarola"..... | |
| "The Shepherd's Serenata"..... | Carl V. Lachmund |
| "La Danza"..... | |

The concert was largely attended and the performers well received. Misses Shryock and Neel, two pupils of Mr. Lachmund, gave performances that were a credit to themselves and their teacher. Prof. Xaver Scharwenka and Mr. Lachmund were the orchestral conductors.

Music in Boston.

BOSTON, May 27, 1893.

IT is rumored that Mr. George W. Chadwick will write the music of the operetta to be performed by the Cadets next season. Mr. Barnett will be the librettist.

I do not know whether this rumor is well founded, but the statement is full of suggestion. With few exceptions, our own writers and composers of to-day shun the operetta.

In France the young and ambitious composer attacks the stage. He does not disdain the opera bouffe; he does not despise the saynète. Bizet wrote "Docteur Miracle," an act of "Malbrough," and an operette vaudeville, "Sol-siré-pif-pan." The Chabrier of "Gwendoline" is the Chabrier of "L'Etoile," an opera bouffe from which Francis Wilson took his "Merry Monarch." Ambrose Thomas began with a little one act opera comique; Massenet's first attempt was in similar fashion. There is no need of running over the catalogue of the younger Frenchmen now living who are trying their hand at opera bouffe or pantomime.

"What! Write music for pantomime?" exclaims some young American composer who dreams of string quartets and symphonies. Well, why not? That is, if you can. There are shining examples before you: Gluck, Beethoven, Auber, Bizet, Wagner; names taken at random.

Does not René de Recy boldly assert that the pantomime will be the music drama of the future?

Have you heard the music that André Wormser, a prix de Rome, wrote for the pantomime "L'Enfant Prodigue?"

Or have you read Hugounet's "La Musique et la Pantomime," in which such men as Massenet, Vidal, Thomé, Widor, Pugno, Joncières, Pougin and others dispute amicably concerning the pantomimic propositions laid down by Champfleury?

These were the propositions, or rather the suggestions, of Champfleury: "Music plays an important part in pantomime, yet it does not dominate as in the classic school. Formerly actors played in pantomime according to the note; the show was then only the dance, treated seriously, didactically. Each scene finished invariably with a tune after the fashion of the 'Marche des Tartares.'"

"The actor was no longer inspired; his movements were counted and regulated as a minuet."

"I have already given my opinion concerning the proper and becoming music; yet I could not say too much about such an important subject. The orchestra, however badly organized, has often at such a show thrown me into an ecstasy unknown at a concert of the Conservatory."

"Three violins, a viola, a clarinet, a horn and a double bass often play, without knowing the fact, pieces by Mozart

and Gluck, that are taken from old volumes. The cornet should be suppressed and replaced by an oboe, a flute and a cello. Above all, no instruments of brass! Such instruments may be used when you have to do with singers; but when you accompany mimes, you need soft music; now lively, now melancholy, which yet will not disturb this world so full of calm."

"Do not hunt up other composers than those of the eighteenth century, and stop with Grétry, whose instrumentation is simple, naïve. If the leader of the orchestra is fond of rummaging, there is a mine of German music, as well as Italian of former ages."

Now, heaven forbid that I should point derisive thumbs at Jules Fleury, otherwise known as Champfleury, although at times he advanced singular theories in music, as when he hinted that brass instruments should be reserved for singers. He played the cello a little, and wrote a pamphlet on Wagner (1860), which is abused by Arthur Pougin, and mentioned with reverential awe by all devout Wagnerites. I owe too much pleasure to the author of "Le Violon de Faience" and "Les Enfants du Professeur Turck" to look askew at his musical vagaries.

But honest Paul Hugounet went about Paris, notebook in hand, to find out and record the impressions of musicians concerning the pantomime in general and Champfleury in particular.

Massenet would not be interviewed. He said: "Have I not given to the Pantomime the best of my pupils—Vidal, Missa, Hahn, Domergue?" And Hugounet recalls with pride that Massenet once wrote a pantomime for piano, "Le Roman d'Arlequin."

Paul Vidal believes in the piano as sole accompaniment. When he wrote the music to "Pierrot Assassin" he was bothered sadly to find the appropriate rhythm for the scene in which "Pierrot" kills his wife by tickling her feet. He finally adopted the tarantelle. For the drunkenness of "Pierrot," he chose a waltz.

Francis Thomé laughed at the Champfleuryan theory. "Ah, this man of letters, who reserves the brass for the accompaniment of singers!" He thinks nobly of the pantomime. "I do not know a more difficult task than this writing pantomime music; to meditate the music and the gesture, to find the exact moment when the note and the arm should fall together, to realize the union of mime and musician, exacts a world of labor." Thomé does not see why familiar stories should not furnish the text, as long as they are gay, or tempered with irony. Fairy stories, for instance, in modern dress, just as Miss Thackeray treated Bluebeard and other tales. He wishes, however, an orchestra, say, of thirty-two pieces.

Pfeiffer thinks that the ideal pantomime would be a subject treated impromptu by mime and composer. "Put a young fellow of talent—and there are many in Paris—before a piano, the instrument that offers for this task the needed elasticity, put on the stage a mime who is really in love with the art, then let them go ahead, and let the music follow the movements of the mime in their fantastic grace, and accentuate wittily the slightest details. Marry the two inspirations."

To Gaston Paulin the ideal orchestra for pantomime is a string quintet, a quartet of wood-wind, one or two horns, and, if the work and the hall allow, three trombones, two cornets and kettle drums.

Wormser finds that the leit motiv is best employed in pantomime; that the piano is instrument enough for a piece in one act, although in a longer work it would become monotonous. "In a three act pantomime, keep the piano—that prosaic instrument—for the prose of the piece; reserve the orchestra to whip the audience when the occasion demands. Is there a scene of absorbing interest? then let the whole orchestra sound. Otherwise use only a violin or clarinet to give color to the piano."

Missa echoes Champfleury in his banishment of brass. Piano, string quartet, clarinet, oboe and flute—these are enough.

Raoul Pugno begins by saying: "Music is a special language that must be studied for years before it is mastered. I have heard men, who are regarded as very intelligent, say monstrous things about the opera. Frequently I was at Alphonse Daudet's home of an evening. When anybody played, Zola went away. Edmond de Goncourt would get close to the piano and amuse himself as a child by watching the hammers. He found the mechanism very curious. Daudet alone derived a certain pleasure in listening. And yet Zola and de Goncourt are men of more than ordinary force."

Pugno does not hesitate in calling pantomime music the most interesting task for a composer. He believes in introducing the piano in the orchestra, and he uses the brass when he feels like it, "regardless of Champfleury and his love of strings and wood."

So, too, Adolphe David, the maker of the music to the famous "La Statue du Commandeur," thinks that a piano in the orchestra is absolutely necessary to concentrate at times the attention of the spectator or to preserve the composer in an orchestral shipwreck.

De Maupéou agrees with David *et al* in their views about the piano, and to him the leit motiv is indispensable.

Victor Joncières is inclined to banish the brass, and Pongin recommends a piano and a string quartet.

Weber, the conservative critic of "Le Temps," will not hear of a piano. "It is a *pis aller*, of more or less use in rehearsal."

And there is Willy, who, like Shimei, the son of Gera, throws stones, and curses the Lord's Anointed. Hugounet's interview with him is delightful reading, but one would suppose after the publication that Willy took his exercises after dark, until the storm of indignation was appeased. "If you consult the literary class, my poor Hugounet, you will get replies of astounding absurdity." There's Huysmans. He has built in praise of Tannhäuser a little monument of polychromatic phrases, it is true; but read "A Rebours." His des Esseintes, to shake off boredom, essays the most perverse experiments: he inhales stinking flowers; he chooses a ventriloquist for his mistress; I think he even goes so far as to read Léon Bloy; but he never dreams of hearing music.

Daudet is worse, still, the *petit Chose*! Somebody sings in each one of his books, but what abominable songs they sing: "Ay Chiquita" in "Fromont," and a sniveling romance by Miss Massenet in the "Nabab." Look at Jules Renard, so young and so talented! I have often heard him say that a little music is beneficial to him, like a debauch. He goes to the opera once a year, as a man who says to himself after a long stretch of hard work, "Come now, next Saturday evening I will play the beast."

Let me here interrupt Willy by saying that his idea of the sanitary assistance of a debauch was plainly affirmed by Avicenna, the learned leech. Sir Thomas Browne treats of this theory as a vulgar error: "That it is good to be drunk once a month is a common flattery of sensuality, supporting itself upon physick and the healthful effects of inebriation." And although Avicenna recommends stated jags for alleviation of spirits, resolution of superfluities, provocation of sweat, Sir Thomas sends him to sleep in this round of a sentence: "And surely that religion which excuseth the fact of Noah, in the aged surprisal of six hundred years, and unexpected inebriation from the unknown effects of wine, will neither acquit ebriosity nor ebriety in their known and intended perversions." But Willy is waiting.

"Then comes Taine, who is not a joker, with his 'music awakens all sorts of agreeable reveries.' Now this is the opinion hoisted up by 99 out of every 100 men of letters. The other one-hundredth is deaf and writes musical criticisms. Agreeable reveries! These men regard music as hashish, but less expensive and not injurious to the stomach."

"Nor will you gain anything if you ask musicians. If they are bold enough to write on paper without staves, their opinions are without value." And so on, and so on.

Massenet, according to Willy, is Wagner for cabinets particuliers. His use of the leit motiv is intolerable, as in "Esclarmonde où l'on s'ennuie," where the exasperating "O divi-ne Esclarmon-de!" occurs 964 times in the score.

The "Revue blanche" is a "symboli-chlorotique" publication.

To the question, Should the subject of a pantomime be sad or gay? Willy answers: "It should be interesting. Why do you not not ask me if a woman should be brunette or blonde? Let her first of all be pretty; then we will talk—afterward."

And so by the majority poor Champfleury is flouted. Yes, it is true he would reserve the brass for singers, but he is also the man that compared the music of Boccherini to a "flame colored ribbon preserved tenderly in an olden, rose-wood bureau." He is also the man that wrote, "The artist is a lagoon; they nail the feet to plank and let it die near a hot fire, that the liver may be enlarged. Thus you have pâté de foie gras, which, rightly prepared, is excellent eating."

But the American composer may say: "I am willing to write pantomime music, but where are the pantomimes, and, in the next place, where are the pantomimists?"

These are sound objections, for such questions are not easily answered.

But this is all far away from the American operetta and American operetta composers. The story of the King of Bohemia and his seven castles is more direct. Let us consider the American operetta next week.

This reminds me that operetta will soon invade our peaceful town. The Pauline Hall Company will be at the Tremont June 26, the company appears first in Czibulka's "Amorita." The George A. Baker Company will be at the Bowdoin Square; and to-morrow evening a romantic ballad comedy, "The Golden Wedding," will be given at the Park.

The Music Hall Promenade Concerts will begin June 3. Mr. T. Adamowski will be the conductor.

The annual meeting of the Ditson Fund for the benefit of poor and needy musicians was held last evening. The following are the trustees: B. J. Lang, A. P. Brown, C. H. Ditson, C. F. Smith and Arthur Foote. Mr. Lang was chosen president. The officers reported that they were obliged to search out musicians in need of assistance, and only about one-third of the income was expended in charity.

PHILIP HALE.

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

President, MARC A. BLUMENBERG.

Vice-President, OTTO FLOERSHEIM.

Secretary and Treasurer, SPENCER T. DRIGGS.

EDITORS:

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

JAMES G. HUNEKER.

HARRY O. BROWN.

HUGH CRAIG.

BUSINESS DEPARTMENT:

SPENCER T. DRIGGS.

R. S. MAXWELL.

A. T. KING.

FRANK M. STEVENS.

EUROPEAN BRANCH OFFICE:

OTTO FLOERSHEIM, 17 Link Str.,
Berlin, W. Germany.

WESTERN OFFICE: Chicago, 226 Wabash Ave., JOHN E. HALL,
Manager.

BOSTON OFFICE: 22 West St.

LEIPZIG, GERMANY: GERRIT HUG, Königstrasse 16.

VIENNA, AUSTRIA, IX Schwarzenberg str. 15.

LONDON AND PARIS: BRENTANO'S.

American News Company, New York, General Distributing

Agents.

Western News Company, Chicago, Western Distributing Agents.

Subscription (including postage) invariably in advance.

Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$30.00 | Nine Months.....\$60.00

Six Months.....40.00 | Twelve Months.....80.00

Special rates for preferred positions.

Advertisements for the current week must be handed in by 5 p. m. on

Monday.

All changes in advertisements must reach this office by Friday preced-

ing the issue in which changes are to take effect.

All remittances for subscriptions or advertising must be made by check,
draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.

No. 691.

NEW YORK, WEDNESDAY, MAY 31, 1893.

Telephone - - - - 1253-18th.

THIS paper should reach subscribers no later than one day behind time. Yesterday, which was Decoration Day, was also our press day, so that a delay of exactly 24 hours has occurred.

MR. ERNST KNABE, of William Knabe & Co., Baltimore, left for Europe yesterday, May 30, to be gone for a short trip.

IT will be one year to-morrow that Captain Ruxton, of Chickering & Sons, died. It was on May 26, in the afternoon, that he took his fatal ride at the Country Club, Boston.

A NOVELTY can be seen at the Chicago Exposition in the Transportation Building in the shape of a Piano Van, made by the Fulton & Walker Company, of Philadelphia. It is gotten up in a manner that will appeal to those men in the piano trade who for years past must have recognized the importance of substituting a new means of transportation of pianos in the cities of this country for the primitive wagons and carts now in use.

MR. E. W. FURBUSH, representing the Vose & Sons Piano Company, of Boston, left Chicago for the East on Friday, after a month's activity on the World's Fair grounds and at the Exposition headquarters of his firm, 321 Wabash avenue. Mr. Fur-

bush is developing a systematic scheme in Chicago for the purpose of giving the Vose piano the most practical and beneficial results from its participation in the World's Fair.

WE regret to announce the death of Mr. J. Travis Quigg at his residence here, too late for us to obtain any particulars for publication this week.

THE order book of the Standard Action Company is in a most satisfactory condition. Mr. Barber's last Western trip must have been successful, as the force at the factory is being increased.

There are no indications of a dull summer with the "Standard." Orders at this date are sufficient to keep the wheels spinning all summer.

IN writing to this paper under date of May 17 the Brown & Simpson Company say:

"We are in receipt of orders to-day for 220 organs and 41 pianos, all for immediate shipment. This, in view of the previous dullness, in our own case at least, warrants special notice. It is unnecessary to add that the most of the organ orders were for foreign shipment."

THERE is a host of people in the trade and in the musical profession always pleased to learn of something that agreeably affects that host in himself. Major C. F. Howes, of the Hallet & Davis Company, of Boston. The major has had an old established rule in vogue which involves a request to the trade editor not to make mention of him, and in consequence his name rarely figures in the columns of the press. But for this once we beg leave to bring in the rule of exceptions in order to gain permission to state that Major Howes now is Vice-President of the Hallet & Davis Company, and that his incessant and effective labors in behalf of the Hallet & Davis have readily found their award. It is not desirous to drop the appellation of "Major," which will continue to be attached to his name until he himself doth cease; but it is well to remember in calling him "Major" that he is Vice-President at the same time. All hail to thee, Major!

RICE-MACY,

SMITH & NIXON.

CINCINNATI, Ohio, May 26, 1893.

Editors The Musical Courier:

GENTLEMEN—As the fact that we are temporarily operating the Schaeffer piano factory, at Oregon, Ill., has occasioned some inquiries from interested parties, we have to say that we shall always be pleased to give such information relating thereto as may be desired. Our connection with the Rice-Macy Piano Company has been that of extensive purchasers of their pianos, and as they were unable to fill our orders that had been placed with them, we have made an arrangement with the company whereby we hope the factory may be kept in operation and the title to the property in Oregon may be maintained according to the terms of the deed by which this property is held. It is believed that the factory and real estate in Oregon will go far toward liquidating the debts of the company.

(Signed) Yours truly, SMITH & NIXON.

Special Telegram.

CHICAGO OFFICE THE MUSICAL COURIER,
May 30, 1893

Suit has been brought by Sylvester Tower against Rice-Macy Company for \$3,000, and two attachments have been issued, one against Oregon factory, other against Columbia Heights, Chicago, factory. Latter is property of Smith & Nixon, who paid for it four months ago and have clear title. Crawford is here and states that any action of creditors of Rice-Macy Company looking toward free and open investigation of affairs of said company will find his house ardent co-operators.

BLUMENBERG.

INVITATION.

World's Fair.

EVERY member of the music trade of the United States, Canada, Europe or whatever the location may be, as well as everyone directly or indirectly associated in any capacity either as a principal, partner, member, employee; every salesman, tuner, traveler, clerk, bookkeeper, collector, canvasser; everyone engaged in a factory where musical instruments are made, whether superintendent, workman or janitor—in fact every individual in the music trade of the Globe is herewith cordially invited to call at THE OFFICE OF

THE MUSICAL COURIER,

226 WABASH AVE., CHICAGO (ground floor), and make it headquarters during his or her visit to the World's Fair.

For ACCOMMODATION, we have arranged at this Chicago branch a REGISTRATION BOOK, in which you enter your name and permanent address and also your TEMPORARY ADDRESS while residing in Chicago.

In this REGISTRATION BOOK you will also find the addresses of any members of the trade who may be in Chicago or who have indicated the time of their proposed visit. You will give your friends an opportunity to find you, and you can find them by registering in THE MUSICAL COURIER Chicago office.

Have all your letters addressed to our Chicago office, 226 Wabash Ave., which is centrally located and where we shall have a postal clerk to attend to your mail and hold it for you.

You can do your correspondence in the same office and make all your business appointments there.

No fees will be charged, and nothing in the shape of payment will be accepted for the services rendered to the members of the trade in the Chicago office of THE MUSICAL COURIER, where information on all World's Fair trade and general trade matters will also be furnished.

You are all welcome.

IN writing to this paper last week Mr. W. C. Taylor, the enterprising dealer and manipulator of Springfield, Mass., says: "In looking over Chicago papers I am surprised to see that the trade do not take advantage of the great crowds to advertise. If you will notice, the same advertisement runs every day. Why, in Springfield when we have any World's Fair to draw on we change our advertisement every day. What a chance Chicago dealers are losing! I start for the Fair this week, Wednesday."

And perhaps when Mr. Taylor reaches Chicago he will be informed of why things are just this way, and he may infuse even some of the higher firms there with a part of his vigorous push and originality.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING-PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.

Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN & SONS,

461, 463, 465, 467 West 40th St.,
NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO.,

Cor. Main, Bank and Prince Sts.,
MINNEAPOLIS.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The
greatest invention of the age; any radical changes in the climate, heat or dampness
cannot affect the standing in tune of our instruments and therefore we challenge the world
that ours will excel any other.

AUBURN, N. Y.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
WORCESTER, MASS.

NEW YORK WAREROOMS:

CHICAGO WAREROOMS:

10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave

ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

MANUFACTURERS

HIGH
GRADE
PIANOS.

BOSTON, MASS.



READY JUNE 1ST.

The Story of Installation Completed.

At last the great musical exhibit at the World's Columbian Exposition is completed. After months of anxiety, and some little bickering, the southeastern section of the Manufactures' Building is presentable. Much of the delay is attributable to contractors, who filled their books to overflowing. Certain prominent building firms in this city took more work than it was possible to perform in any way near time. Another point has never been brought out: the supply men, on whom the contractors depended, could not run their saws and planers fast enough to fill orders. This in a measure excuses some of the builders; yet those same gentlemen must have known of the sawyers' inability to turn out all the work thrust upon them. Well, it is completed; and we will forgive contractor, painter and mill man combined. The work has been well done, and though it lacks the virtue of promptness it will make a decided impression.

The visitor who walks the aisles of the Manufactures Building after to-day will see the largest musical instrument display ever attempted. It is representative of the art of musical instrument manufacture. There are present high-grade instruments of national renown, instruments that are graded just below them, and instruments that the great masses of humanity can buy and use with pleasure. All tastes can be suited, all pockets fitted. Surely this is the purpose of a great exposition. The rich, semi-rich and those of modest incomes can choose as to price, style of case, tone quality and workmanship. They can examine minutely, so as to buy intelligently when on a shopping tour.

Everything is now ready for this inspection, the last week having been improved by exhibitors. The record of their work is here appended:

The decorators have finished work on the booth of Chickering & Sons, and pianos will be installed by the first of June. The booth is painted in pure white and has a richly decorated ceiling, done in Grecian key work, with a flowered border. The whole is in keeping with the dignity of this old established house.

The Estey Piano Co.'s quarters are painted, and goods will be installed this week. The booth harmonizes nicely with the surroundings.

The decorating of Hardman, Peck & Co.'s booth is completed.

The Century Piano Company have laid their carpet, installed their goods, and are ready.

The Chase Brothers Piano Company have completed their beautiful booth, and their pianos will be installed this week.

The booth of J. & C. Fischer is practically completed. It is oak, nicely carved, and is one of the handsomest on the grounds. They will be ready by June 1.

Kranich & Bach are busily painting, but will be ready by June 1.

The Everett Piano Company's booth is nearing completion. They were late in starting, but will be through this week.

Sohmer & Co.'s magnificent quarters will be ready

June 1, but their goods cannot go in on account of the dust that flies from the staff work that is now being put on the Norwegian section, opposite.

The A. B. Chase Company will be ready to install goods June 1.

Bush & Gerts will move their instruments into their completed booth this week.

The Vose & Sons Piano Company finished painting last Thursday and will install goods immediately.

The Ivers & Pond Piano Company oiled their floor last Thursday and will be open for business June 1.

The Automaton Piano Company will have a completed booth this week. The painting was finished Saturday last, and as soon as the decorations are put in goods will be installed.

The Autoharp exhibit is ready.

The booth of Moorish architecture, belonging to Mr. George P. Bent, is painted, and goods will be installed this week.

The Conover Piano Company's quarters are ready, and instruments will be placed ere this paper reaches subscribers.

The decorators are hard at work on Behr Brothers Company's booth, but they will be through and instruments installed by June 1.

Newman Brothers are ready.

F. W. Krealing & Sons have placed this week a fine exhibit of banjos.

In the Canadian Section.

The Dominion Organ and Piano Company (the first musical instruments to reach the grounds), have unboxed their goods, which are being admired daily.

The Newcombe Piano Company will unbox this week. Mr. Henry Newcombe is on the ground personally superintending things. This firm placed one of their instruments in the Canadian Pavilion Wednesday last.

The Goderich Organ Company's goods will be opened this week.

In the German Section.

Grotrian, Helfferich & Schulz, Brunswick, installed the pianos of their house this week and are receiving visitors.

Herr Ed. Seiler, Liegnitz, has his booth completed and instruments ready for inspection.

Herr G. Schwechten, Berlin, is ready with an exhibit of upright pianos only.

The small goods exhibit of Herr C. Kruspe, Erfurt, has been placed.

Two orchestrons from the house of M. Welte & Söhne, Freiburg, Baden.

Dr. Alfred Stelzner has ready for inspection his system of construction for stringed instruments.

Herr Carl Rönisch, Dresden, installed pianos of his house and is busy attending to visitors.

Herr F. L. Neumann placed this week one grand and three upright pianos.

Herr Ludwig Upfeld, Leipsic, has arranged his exhibit of mechanical attachments for pianos.

Herr Julius Hanschutz, Berlin, is ready and is showing an upright piano.

Herr Carl Scheel, Cassell, is showing two handsome specimens of upright.

Exhibit of Herr M. F. Rachals, Hamburg, is ready with a fine display of upright and grand pianos.

Herr Moritz Poehlmann has installed a fine display of piano wire, for which the firm of Alfred Dolge & Son are American agents.

The Stahl-Drahtwerke (Steel Iron Works) Roeslau, are exhibiting piano wire.

Value of the Musical Exhibit to the Manufacturer, Dealer and General Public.

The musical display at the Fair is a great success. One has merely to walk through the southeastern section of the Manufactures Building to be impressed with the magnitude of the exhibit. Small goods are

surrounded on three sides by pianos and organs, while upon the fourth is a broad aisle. There was no question about the wealth of the display when a representative of THE MUSICAL COURIER sought those in charge of booths this week, yet the interviews here recorded were taken in order that the dealer should get some idea of the important display for him to witness, and if he was inclined to stay away on account of the conflicting reports about the value of the exhibit, to show him through these columns that this would be in the nature of a setback to the advancement of musical instrument manufacture.

The question that was asked all the gentlemen that could be seen was: "What do you think of the musical exhibit's value to the general public, the dealer and the manufacturer, who should view it as a means of advertisement?"

To these queries there was but one answer, being that the exhibit was of the most possible benefit to the public, dealer and manufacturer alike. Through this interchange of ideas the public find the true value of goods, the dealer gets the proper estimate of the public's tastes, and the wideawake progressive manufacturer profits by the views gathered by the dealer. Thus each helps the other. At this Exposition there are so many new styles of cases for inspection that the ethics of contrast can be studied with profit to all.

The dealer that fails to visit this exposition of musical instruments misses a great opportunity of increasing his store of trade knowledge, as well as gathering a rounding to his general education, or, as the case may be, getting a liberal education in the arts and sciences during the brief interval of a few months. More than this; trade will be stimulated in the section of the country to which the dealer belongs, by the enthusiasm which he will most certainly gather and impart to his prospective customers. To stay away from viewing the Exposition is certainly most unwise in the dealer. He should come and induce all his prospective customers to do likewise.

The views of those on the grounds should carry great weight. Here they are and a careful perusal of them will convince all of the wisdom of viewing this Exposition:

Mr. William Davis.

(Representing E. P. Carpenter Organ Company, Francis Bacon and J. Howard Foote.)

"I think that the Fair has done the firms that I represent much good. People are here daily admiring goods, and I have secured a few 'prospects.' The man who does not exhibit is missing a great opportunity for advertising, and the dealer who does not visit the Fair will regret it in the future. Another thing people will say, 'I did not see your piano at the Fair,' and the prestige of a house will suffer in consequence. The musical exhibit is a great success."

Mr. G. P. Dowling.

(Representing Vose & Sons Piano Company.)

It is an excellent opportunity for one to see what is going on in the trade. The dealer will have a greater opportunity for making comparisons than it will ever be his good fortune to enjoy again. In this great section many makes of musical instruments are represented; and it will be the easiest matter imaginable to go from one to the other, thus gathering knowledge. Nearly all the manufacturers are showing a line of their regular instruments; and the special cases to be seen will give a good idea of what can be done in the way of special production. I could most certainly recommend that the dealers come here in force, prepared to stay sufficient time thoroughly to examine this section, and the time will not be wasted.

Mr. Geo. B. Ross.

(Representing S. S. Stewart.)

"The prospects for the musical exhibit are great. Many people call on me daily, and I am kept busy talking about my goods. The actions of a few piano men, who fell out with themselves and the Fair, should have no weight with dealers who contemplate coming. I do not see how they can afford to stay away. Here can be found goods made by all musical houses and the ethics of contrast can be studied. The Fair is a great success, and the musical exhibit the greatest the world ever saw. The arrangement of small goods is a most admirable one. The dealer must come and see us and bring his family and the next door neighbor's children."

Mr. L. L. Doud.

(Secretary A. B. Chase Company.)

"We are not ready, and a man who is not ready with his own goods has no business in speaking of

what another manufacturer may have done, or his prospects. We have done well at our down town "exposition," and hope to be in shape here by June 1, and shortly after that can determine the true value of the musical exhibit from a commercial standpoint. From what I see around me, I have no hesitancy in saying that a great success is assured."

Mr. Henry Schorbach.

(Representing Wessell, Nickel & Gross.)

"I judge from the attendance of the last month that visitors will be plentiful. Many people are interested in actions, and I am daily asked to explain their merits. Of course many ask, 'What is the machine?' but I expected that. People are more numerous every day, and this healthy increase points to a greater exposition attendance during the continuance of the Fair. The musical exhibit is a positive success, and the dealer can learn much by attending it."

Mr. R. L. Facker.

(Representing Hepp's Musical Chart.)

"I think the indications good for a fine display. My own business is immense. This is the finest place for advertising and taking orders for goods that exists to-day. The Fair is a dandy."

Mr. L. L. Christianer.

(Representing Krell Piano Co.)

"I think the events of this month justify me in predicting a great five months more for manufacturers who are represented in this musical section."

Mr. Harry Lowell Mason.

(Representing the Mason & Hamlin Organ and Piano Co.)

"I think that the Fair's musical section has been a success, even during the month of May, and that the next five months will be memorable ones to all exhibitors, to whom will come many benefits. So far as our own instruments are concerned, people are taking right hold, and Mr. Sanborn and myself are kept busy showing goods. To have stayed out of the Fair would have been to miss the greatest source of advertising the world has ever seen. Our house is here from start to finish. The dealer should come, as he is a great source of help to a manufacturer. He stands between the maker of instruments and the purchaser, and his views as to the likes and dislikes of the general public are valuable. There are many new improvements here, and as for case construction no finer display could be made. The dealer can here have a chance to study, then on arriving home will exploit what he has seen in his local paper and tell the story over and over again to his daily customers. We want the dealers to come."

Mr. Ludwig Cavalli.

(Representing Alfred Doige & Sons.)

"All of our foreign friends express surprise at the gigantic scale of exhibits in this mammoth Manufacturers Building. They are astonished at the size of the entire Exposition, which far exceeds that held in Paris during 1889. They consider the Fair in all its branches a most decided success. Such praise from foreigners who have attended all great expositions must carry weight."

"Judging from the last few days and from the crowds of people here daily, the financial question may be considered fairly safe."

"Looking at the musical section of the Fair from the standpoint of the music trade man I perceive that many are rushing in to complete their exhibits, and that the seeming indifference of the past month has given way to great enthusiasm. I hear that the foreign exhibits of musical instruments has been augmented by pianos from the houses of Schiedmayer and of Bechstein. These houses were not to exhibit, but as the magnitude of the Fair's plans were unfolded I suppose that they decided that it would be foolish to cast aside such a grand opportunity for the exposition of their wares."

"The Exposition is a great success and there is no greater or more representative section than the musical corner in the southeast section of the Manufacturers Building. The dealer who does not visit the Exposition is throwing away one of the grandest opportunities for viewing goods and gathering new ideas that was ever given him."

Mr. James S. Gray.

(Representing Boardman & Gray.)

"I think that the prospects are very flattering for those who have made an exhibit and that the future will reimburse them. All of the delays can be charged against contractors, who took too much work for the limited time given them to complete it; but by the first of June everything will be ship shape. We should

consider the Fair an opportunity that we should not forego."

"We are here to renew old friendships and to meet the children (now grown to manhood and womanhood) of the constituents of our house 'In the days of Auld Lang Syne.'"

"I notice that many people are disappointed at not finding on the grounds a representative of the piano that they have in their home. I am daily asked where is piano so and so, and am forced in some cases to state that they are not exhibiting. This, in my mind, militates against the prestige of a house."

"The Fair is a success, and the musical section one of the representative displays in it."

Mr. R. E. Pilcher.

(Representing Samuel Pilcher's Sons.)

"We have spent over \$12,000 in the erection of our exhibit—this three manual organ—and have reaped benefits from it to the value of the exhibit. I mean

BE SURE TO SEE, TO TRY AND TO BUY



by this that we have taken orders for five organs since the erection of this instrument commenced. I notice that the crowd comes this way as soon as I touch a note on the organ."

"It would seem a good thing to give recitals here on this instrument; but no organ could be constructed large enough to fill one-half of this building. Therefore we have abandoned all ideas of recitals, although the organ will probably be played an hour or so each day."

"Another thing noticeable is the number of church committees delegated to select an organ who have come to the Fair to make their selection. To be able to meet these people and show them goods is proving a source of trade to our house."

George P. Bent.

(Manufacturer "Crown" Pianos and Organs.)

"The Fair is the greatest thing on wheels, and the man who doesn't get on the braces between them will get left when the band wagon goes by, and spend the rest of his life regretting that 'he wasn't in it!' The music dealer will be able to see in this building almost everything in the line of musical instruments known to man, and anyone who is in any way musically inclined will be able to see in this section much that will please him."

"This Exposition in my mind is the 'crowning' event of the world's civilization."

"The Fair is the greatest thing on wheels, and tell all the boys to come and see the wheels go round."

R. S. Howard.

(Representing J. & C. Fischer.)

"I consider the Fair a representative exhibit of the art of piano manufacture, and from the plans that many have laid out, think that the student of mercantile pursuits will see an exhibition of the commercial side of the piano trade that will excite his admiration."

"My house is here for the business of showing to civilization what we can manufacture, and we expect every music dealer that visits this ground to come over to our corner and view what we have to show. The events of the last month point to a very successful Exposition, and the value of this advertising to piano manufacturers cannot be over estimated."

J. W. Wright.

(Representing the Story & Clark Organ Co.)

"I consider the musical exhibit a representative one, and a study of the many instruments here is a

positive value to every music dealer throughout Christendom. Dealers will see within this compact space more than would possibly be viewed in a lengthened sojourn in every piano and organ producing centre of the world. The views of the dealer will be widened by inspecting the goods under this roof, and the future of many new styles of cases will be determined by this inspection."

"I think that every dealer should come to the Fair, as he will see more here than is possible for him to do in any ten years of his life."

Mr. A. G. Clemmer.

(Representing Hallet & Davis Company.)

"I think that enough people have been here already to warrant me in saying that the Fair has been a success to the piano and organ manufacturers who have been ready from the start. My experience teaches me that the number of visitors is daily increasing, and that the percentage of the folk that show any interest in viewing pianos and organs is in greater ratio to the daily increase in the number of visitors."

"From those who have visited me I have secured a few orders, and have a large 'prospect' book well started with the names of those who will, most certainly, purchase pianos before the first of next year."

"My own personal experience is that even in this, the first month of the Exposition, a greater success has been achieved than in any former fair. Every manufacturer is vying with his brother in the production of novelties in cases, and there is a greater variety in the style of cases than has seemed possible."

"For the dealer to miss the opportunity of seeing this display is to put the advancement in the art of case manufacture back several years. The manufacturer has placed here new ideas for the approval of the dealer and the general public, and as the interests of the dealer and the manufacturer are identical with the general public (who will come and view), for one party to the transaction to stay away will be to break this chain in commercial life and destroy the possibility of general future advancement."

Mr. Henry Burkhardt, Jr.

(Representing Stranch Brothers.)

"As far as I know the musical display is the finest ever seen. Of course we are an 'action' house, and as such I expected that little attention would be paid us by the general visiting public. To my surprise visitors come around our booth, and I am kept busy all the day explaining the merits of our action. The general public know more about the different makes of actions than I thought, and many ask why more action makers are not represented."

"I think that the Exposition has been a great success to our house during the short time we have had our goods ready for showing."

Miss Eudora Blanding.

(Representing Shaw Piano Company.)

"The Fair is a great success, and I think this section is also one. I am not much of a trade man (this the gallant Mr. Raymore would deny), but the value to manufacturers I can readily see. The people come here to see the sights, and when anything attracts them a great crowd soon forms. I merely have to strike a few chords on the piano, the attention of somebody is attracted, and soon I have as large an audience as gathers in Music Hall on symphony days."

MRS. KATIE GORDON, widow of the late S. T. Gordon, was married on Monday, May 29, to Mr. Thomas Sidwell. The residence of the happy couple is Eldred, Sullivan County, N. Y.

M. R. LOUIS LOWENDALL, JR., of the Lowendall Star Works, of Berlin, Germany, has been visiting the larger cities of the United States and Canada with a collection of violins and bows and passed through New York last week on his way home.

Mr. Stair's Announcement.

CLEVELAND, May 29, 1893.

Editors The Musical Courier:

I RESPECTFULLY announce that I have today purchased the music stock formerly controlled by S. Brainard Sons and lately by James Baker, assigned. Having been connected with the music business in Cleveland for the past eighteen years it shall be my aim to again establish a business of such a character as this city demands. Very respectfully,

Reference: State National Bank. J. F. STAIR.

Alexander Peterson.

M. R. ALEXANDER PETERSON, of Peterson & Co., Berlin, manufacturers of self playing musical instruments, is visiting this country, and has been in New York for the past few days.

IMPORTANT CHANGES

In the Music Press.

IN less than a week's time the complexion of the music and music trade press has been altered, and a series of changes has taken place that indicate at least one thing, and that is the force of public opinion in demanding something better and more substantial than our colleagues have been in the habit of offering to their patrons. Without the least desire to appear hypercritical, we believe we are justified in stating that some of the trade and music papers have not been published with such ability or judgment or enterprise as is nowadays expected from newspapers. Some of them have been very poorly edited; others have had no editing departments at all; others have been a mere rehash of old items, and others again have not been anything but mere circulars for the firms responsible for their continued publication.

For these reasons these papers or publications have not attained the circulation necessary for prestige, and consequently the money paid to them by advertisers has been in the nature of gratuities and gifts or has been lost. We do not apply this in the same degree to all the papers, but the principle is operative. What we hope for in these changes is the creation of some strong and self respecting music and music trade paper which can become a competing influence that will help to stimulate the active elements in the profession to make renewed efforts to produce the best kind of work possible in this line of journalism.

If through these changes any one of these papers can make itself read and make its editorial work effective, the whole scope of music trade journalism can be enlarged. If these changes merely signify a change of personnel and an adherence to old lines, without development and without an attempt to compel circulation such as this paper made years ago, and which gave to THE MUSICAL COURIER its present extensive army of readers, which is constantly and daily growing; if these changes are not based on the honorable ambition to tempt success by making the effort to deserve it, they will not produce even as much as a temporary effect.

Harger and Nickerson.

Mr. C. B. Harger leaves the Chicago "Indicator" to join Mr. W. E. Nickerson in pushing the latter's new Chicago enterprise, the "Musical Times and Music Trade Free Press," on the basis of a half interest. Mr. Harger refused an interest in the "Indicator" for reasons of his own.

With due respect to Mr. Nickerson, who is personally well liked in the trade, we are in duty bound to say that his publication has been moribund for years past, and has produced no financial returns that could justify any mechanical improvement of the paper. It has not seemed to us a serious effort to do good to anyone, but its tone, if its manner can be dignified with such an expression, has been flippant and indifferent. Mr. Harger must change this, and no doubt the first number under his management will show how radically different the methods of two men can be engaged in the same pursuit.

Mr. Harger is a journalist of excellent attainments, and a man who commands the respect of all who meet him and the friendship of those he admits into his confidences. He has been the intellectual force of the "Indicator," and his transference to the "Music Trade Free Press" will be watched with considerable curiosity. He has a great problem before him, for it is by no means conclusive that because he helped to make the "Indicator" a financial success he can do the same thing with Mr. Nickerson's paper. The individuality of Mr. Fox was an element which could not be despised in estimating the relative causes that gave to the "Indicator" such an income as Mr. Fox boasts of and which we credit. Mr. Harger's work will be hard and the labor constant, but he is acclimated to these habits, if we may use the term, and he and his associate have our best wishes.

George Armstrong and Fox.

In the place of Mr. Harger we shall now find a Chicago journalist of fine attainments and of consider-

able experience in the musical line. We refer to Mr. George Armstrong, who has filled the post of the Saunterer on the Chicago "Evening Post," and has given to his column a large host of readers.

Mr. Fox has shown great discrimination in making this selection, and we congratulate both gentlemen. Mr. Fox has made the trade department of his paper a force, but his musical department has been unutterably weak and defective. Musicians derided it and ceased to read it long ago, as it showed the trace of journalism minus the knowledge of music. This will now be changed. The many friends of Mr. Fox will naturally follow the course he will now pursue in his trade department, which was conducted by Mr. Harger. He is not so much in touch with events as he was years ago, but if he concludes to begin "hustling" again he can make his personality an influence.

Mr. Bill and Prochazka.

The editor of the "Music Trade Review," of New York, has bought Prochazka's "Keynote," a New York monthly with a sheet music department. Mr. Bill has been making praiseworthy efforts to build up his paper ever since he made it a weekly. He is also a "popular" man for reasons that seem to apply to such gentlemen as can make themselves what is termed "hail fellows well met." Hearty, kind, generous and fraternal in spirit, this class of editors, although it may be absolutely devoid of literary ability, gains a certain following through and by means of which the personal conduct helps to cover up the intellectual lapsus.

Mr. Bill is not musical, and for the class of readers he is apt to entice, Mr. Prochazka's ideas of music

a good intention based upon well meant hopes. "Presto" is doing well, however, and with the small expense it has to meet the editor can make a better living than could accrue to him from any possible salaried occupation.

The same thing applies to such an editor as Harry Freund, who never could live in the style he markets as an employé of an establishment which could utilize him. Mr. Freund has recently made some headway in issuing his paper as a circular for one firm which, however, does not require such a circular. The method pursued is so apparent as to defeat its own purpose, and is probably viewed in the light of a joke by those who are interested. It certainly cannot be viewed as a serious journalistic scheme. We doubt if Mr. Freund can succeed on such lines. No one ever could before him, and he is not credited with a greater abundance of mental substance than those of his predecessors who failed so ignominiously in similar attempts, although they were pitched in much higher intellectual altitudes.

The Wonder.

One phenomenon in music trade journalism has not been touched upon, and that is the wonder of the whole scheme. We refer, of course, to the "Art Journal" and its editor, Mr. Thoms. Why such an institution exists is a question no one has yet been able to answer satisfactorily. Nothing ever phases this fossilized sheet, which appears year after year in its comatose condition, published in the most idiotic fashion—a riddle to its owners and a parable to its advertisers, who can hardly realize how a paper can be published in the city of New York and exist with such low rates for advertising and such defective make-up.

The sense of wonder will be supplanted by that of astonishment when we say that Thoms' "Art Journal" costs less to produce monthly than the rent weekly of the Wabash avenue or Fifth avenue piano wareroom. Mr. Thoms could not make \$20 a week salary in any occupation he could have offered to him, and he makes a little more than that on his paper, and is comparatively happy.

We are now on the eve of a test, and the next twelve months will show who the men are in music and music trade journalism who will be entitled to enter the field of competition. May the best paper win!

1548
284

BE SURE TO SEE, TO TRY AND TO BUY



will fit eminently. There is a prospect that the amalgamation of these two elements will be productive of financial gain for both. Let us hope so for them and their future.

"Music."

Mr. Mathew's monthly Chicago magazine "Music," a publication we are always pleased to study, has been incorporated under the business title of the Music Magazine Publishing Co.; \$12,000 stock capital. W. H. B. Mathews, Edith C. Mathews and Anna L. Mathews, incorporators. It is gaining rapidly in circulation, and it certainly deserves to have many readers.

Mr. C. F. Summy, editor of the "Music Review," a Chicago monthly, has secured the concession of selling such publications in the Music Halls of the World's Columbian Exposition as are required by auditors at the choral concerts.

Resume.

The change of condition relieves the impatient music trade of New York of one trade paper and transfers it to the more lenient houses of Chicago. That city, with its tremendous boom, can easily assimilate the trade papers of the class, although "Music," the monthly, also has a trade department, giving Chicago as many music trade papers as New York has.

Chicago "Presto" recently made a tremendous mistake in announcing a daily edition on May 1, subsequently on May 8, which has not shown itself. An error of this kind would certainly have been fatal to a newspaper that has anything at stake, but in this case the matter is merely passed over as a display of

ORDERS received up to noon last Saturday from May 1 by the Chicago Cottage Organ Company for organs only amounted to 1548. For pianos 284. Business is dull. Not so very dull with the C. C. O. C. The run for the month of May with the company will pass 1,600 for organs and 300 for pianos. But business is dull—with some. There is considerable to think over in studying these figures. Some will not think. That makes no difference. Those who have succeeded in building up a business which can produce such results are thinkers. These are the days when we need thinkers in the piano and organ trade. There are some thinkers in it. You bet.

—Owing to the increasing demand for more room in Hoffman & Robinson's store, a fine addition is to be built on the back of the store for the repair shop. This will give the whole length of the store for the display of goods. Work on the addition has been begun to-day.—"Arcadian Gazette," May 17.

—Hoffman & Robinson are doing a pushing piano business in Newark and Lyons, their leader being the Kranich & Bach.

—Miss Blanche Weber, of Wyconda, won the \$1,000 piano in the annual piano contest at Hardin College, Mexico, Mo. There were 15 contestants.

DIAMOND HARD OIL POLISH.

WE wish to call the attention of everyone interested in the Piano and Organ Trade, either as dealer or manufacturer, to the superior qualities of the "DIAMOND HARD OIL POLISH." It refreshes and beautifies the finish of pianos and organs; is easily applied and rubs dry remarkably quick, leaving a clean, brilliant surface, free from that greasy appearance found after using other kinds of polish. No dealer can afford to be without the "DIAMOND POLISH," and we cordially recommend it to all.

"DIAMOND POLISH" is manufactured ONLY by the
HARTFORD DIAMOND POLISH CO., Hartford, Conn.

The Company is thoroughly reliable, being composed of several of Hartford's well-known business men.

Music dealers find the "DIAMOND POLISH" a profitable addition to their stock where the sale is pushed—many figuring that the profit from their sales goes a long way toward settling the rent.

NOW IS THE TIME TO SEND IN ORDERS.

THE AWARDS.

Meeting of Exhibitors.

NO PROTEST.

CHICAGO, May 27, 1893.

IN all the discussions on the System of Awards thus far carried on in the columns of the daily papers and among exhibitors we have failed to find any definite or conclusive evidence of an official nature from which deductions could be made. All that has been uttered has been speculative and at times incoherent and disjointed, and those most interested seem to know least about the subject.

For these reasons we concluded to get as near as possible to bed-rock and ascertain just how the matter of Awards appears in its official relations to the Exposition.

Section 6 of the Act of Congress, creating the World's Columbian Exposition, says: "That the said Commission shall allot space for exhibitors, prepare a classification of exhibits, determine the plan and scope of the Exposition, and shall appoint all judges and examiners for the Exposition, award all premiums, if any," &c., &c.; and in requiring the appointment of women in this capacity, the same section says: "Said Board may appoint one or more members of all committees authorized to award prizes for exhibits," &c., &c. Congress also authorized the making of bronze medals to be given to successful exhibitors, and the Mint is now making these medals, and can make no other kind but these bronze medals, all of them uniform and without grade or difference.

The Committee of Awards, placing all the details for carrying out this act in the hands of its Executive Committee, decided upon creating 13 great Committees to conform with the 13 great Departments of the Exposition. These Committees consist of individual expert judges who in the aggregate make up the 650 judges, of the Exposition and about 100 more for exhibits which may be produced in whole or in part by female labor. Congress set aside about \$570,000 of the \$2,500,000 appropriation for this specific purpose and the expense connected with it. The Chairman of this Executive Committee of the Committee on Awards is Mr. John Boyd Thacher, one of the National Commission, and he is the gentleman who, as executive officer, as the executing force, has been bearing the blunt of the fight made against this System of Awards.

In comparing the wording of the Act of Congress with the wording adopted in the System by the Committee on Awards it will be observed that the original intention of the Act has been carefully followed, and that in spirit these Committees are in reality the 13 great juries of the Exposition.

Foreign Opposition.

The Foreign Commissioners, representing 16 countries outside of the Latin Union, who are supposed to protect the foreign exhibitors, have protested against this System of Awards, and have demanded a return to the former Jury System in contradistinction to this American System. They have now gone beyond the point of protesting, and have canvassed the idea of organizing among themselves to appoint juries of their own to award diplomas, refusing to name any members for the 13 great committees, to which they are entitled to the extent of about 150 members.

How this unofficial diploma can have any particular value as compared with the World's Fair Diploma and Medal they do not explain. The Exposition is in operation under an Act of Congress, and not under acts of the foreign commissioners or exhibitors. If the foreign exhibitors are not satisfied with the particulars of the Act or with its interpretation on the part of those officials who were appointed to interpret it and carry it into effect, they need not compete. If they desire to compete they must submit to the rules governing the System.

The Committee on Awards is under the impression that the foreign exhibitors do not, in a body, agree with the foreign commissioners; that they are anxious to submit to examination under the American System, and that they will refuse to remain *hors concours*. As to the foolish attempt to organize foreign juries, many of them very justly ridicule the idea.

Many foreign exhibitors are looking forward to a large trade with all the Americas, but particularly with our country. They anticipate a lowering of the tariff; they anticipate the opening of trade relations during the Exposition term, and they desire an Exposition Medal and Diploma—a recognition from the American people, and not a diploma awarded by a Mutual Admiration Association of their own.

In consequence of these conflicting interests it seems that the original American System will prevail; in fact, no other can now be substituted, as the Government is making the medals, and most of the individual judges of the 13 great Committees are already slated, and much of the mass of printed matter and forms of blanks, &c., have been passed upon.

The Music Trade Exhibitors.

All these matters have very naturally excited the attention of the musical instrument exhibitors, and the temporary organization known as the Columbian Music Trade Association held a meeting on Wednesday, May 24, at the warerooms of Estey & Camp, in order to discuss these matters and the question of the judge or judges in their section.

The following members of the trade were present: Mr. H. D. Cable, Chicago Cottage Organ Co.; Mr. E. W. Furbush, Vose & Sons Piano Co.; Mr. E. S. Conway, W. W. Kimball Co.; Mr. De Volney Everett, Sohmer & Co.; Mr. P. J. Healy, Lyon & Healy; Mr. R. S. Howard, J. & C. Fischer; Mr. H. Wegman, Wegman & Co.; Mr. E. Ambuhl, Chickering & Sons; Mr. W. A. Dodge, Chase Bros. Piano Co.; Mr. L. L. Doud, A. B. Chase Co.; Mr. Harry J. Raymore, Shaw Piano Co.; Mr. W. Dalliba Dutton, of Hardman, Peck & Co.; Mr. Julius N. Brown, Colby Piano Co.; Mr. I. N. Camp and Mr. E. N. Camp, Estey & Camp; Mr. Harry Lowell Mason, Mason & Hamlin; Mr. A. O. Müller, Julius Bauer & Co.; Mr. Geo. P. Bent; Mr. John W. Reed, Reed & Sons; Mr. J. Shoninger, of B. Shoninger Co.; Mr. Charles and Mr. Gustave Newman, Newman Bros., and James S. Gray, Boardman & Gray.

The meeting was called to order by Temporary Chairman Dutton, who proceeded to state that Mr. John Boyd Thacher, chairman of the Executive Committee on Awards, had entrusted to him some information that had "purposely" been left out of the "rules and regulations governing awards" issued January 16, 1893.

(The annual movement to close the warerooms at 1 p. m. each and every Saturday during the months of June, July and August was discussed and affirmatively adopted.)

Mr. Dutton then stated that Mr. Thacher could not possibly meet the trade, but desired to convey through him (Mr. Dutton) some information regarding the giving of Awards, and to ask some advice from the temporary organization of trade men. Mr. Dutton stated that Mr. Thacher said that judges would only examine such exhibits as he was told by Mr. Thacher. The power to judge goods rested with him, and he alone was the motive power that put the judge in action. All pianos and organs would not be judged; only those that had merit.

Immediately a storm of protest broke forth. All present were sure that Mr. Dutton must have been mistaken. The rules plainly stated that all goods entered for exhibition by July 14 were to be examined and a report on them made. Mr. Thacher's alleged "inside" information sounded contradictory in the face of the rules.

After a very spirited debate Mr. Dutton apparently came to the conclusion that he had misunderstood Mr. Thacher. The trade was most certain that he had.

The next topic introduced was the selection of a judge whose name should go before the Commission. Mr. Dutton stated that Mr. Thacher desired him to ask the trade to name a candidate.

Mr. E. S. Conway said that the selection of a judge did not come within the province of the temporary association. He advised the trade men present to leave that matter alone.

Mr. Dutton took exceptions and talked about the discourtesy to Mr. Thacher in receiving his messages thus.

Mr. Conway replied that he considered it the greatest compliment that Mr. Thacher could be informed of the great confidence of the music trade reposed in him and that they should not in any way seek to instruct him in his duties.

After much debate the matter was dropped. The chair could convey to Mr. Thacher the sense of the meeting in as purely an informal way as the trade

had been treated through Mr. Thacher's mouthpiece—Mr. Dutton.

Mr. Thacher's next request, as conveyed orally through Mr. Dutton, was as follows: "Do the trade favor a foreign judge of awards?" Mr. Dutton stated that Mr. Thacher told him that he favored this plan, but would acquiesce to the wishes of the trade.

The debate brought out the fact that the trade would be satisfied with a foreigner if he was named, but they individually preferred an American.

Messrs. Healy, Conway and Dutton volunteered to see Mr. Thacher and in a purely informal way tell that gentleman that in the opinion of the exhibitors of musical instruments it was no part of their duty to suggest anyone as a judge.

Mr. Healy and Mr. Dutton called upon Mr. Thacher on Friday forenoon and conveyed these sentiments to him and in so far as the music trade is concerned it will take no further action in the matter of Awards or Judges. In fact each exhibitor is left to his own action in these rather important features of the Exposition. Mr. Thacher treated Messrs. Dutton and Healy with all the courtesy and consideration of a gentleman, and they left him thoroughly satisfied.

The System Itself.

Now let us see what this Thacher System of Awards really is, and wherein it differs from the European Jury System. The Departments of the Exposition, 13 in number, are divided into Groups, and the Groups into Classes. Individual expert judges are assigned to a class or classes, as the case may be, so many judges to a Group, each judge in each class or classes being assigned to the judgment of the goods or articles in his class or classes. He is not a member of a Class jury, but he is a member of his Group jury, and naturally a member of the Departmental Committee. His written report on each article examined by him goes to the Departmental Committee—the great jury of his Department (one of the 13 Departments).

In case of disagreement or objection the Departmental Committee can order a re-examination of the exhibit, and should it essentially differ from the judge's report the matter of dispute or difference goes to the Committee on Awards, and may be sent as high as the National Commission.

There is just this difference between the unsatisfactory European System with all its traditional corruption and the new American System, viz.: The very fact that the judge must explain in writing why he accords merit to an article, and what this merit consists of, and the possibility that his report may not become the final official diploma makes the report a question of the most vital personal importance and significance to the judge, particularly as it is subject to review by the Departmental Committee and the higher bodies. The old jury system gave to an exhibitor a diploma as the result of a jury resolution merely on a general test of excellence without analytical definition. Anything can be excellent, judging from the point of view adopted; but when reasons must be given, defining the causes of excellence and giving the results of expert investigation, a jury resolution cannot alter the judgment unless it be shown and demonstrated that the expert erred. The expert cannot afford to make many errors, if he can afford to make any at all.

Not to Compete.

Pending the discussion of the judge question and during the canvass of the names of possible judges, the representative of the Chickering house asserted that under certain conditions his firm would refuse to compete and would put up a sign "For Exhibit Only." The trade here is very friendly to the Chickering house, in fact so friendly and so universally in sympathy with it as to cause considerable comment upon the demonstration. It would therefore cause general regret to see the old house retire from competition, and it seems as if so suicidal a step could never have been considered seriously.

For any piano house to retire from competition now would be equivalent to an admission that Steinway, Decker Brothers, Knabe, Weber, Steck, Hazelton and the others were firms of greater prevision and wisdom, as they withdrew apparently for the same reason—dissatisfaction at the System of Awards and single judge plan. It would be an acknowledgment that these seceding firms were right, and that those who stood up and fought for the reputation and integrity of the Exposition enterprise were wrong.

No firm in the music trade could afford to take this position. No firm could afford to give this blow to the Exposition, and to its own agents and representatives at the same time. No firm could afford to place such a dangerous weapon in the hands of its competitors. It is not a question to-day of exhibiting; it is a question of competing for the Diploma and Medal, for the System of Awards is such that every exhibitor is protected unless he is willing to acknowledge that he has no confidence in his product.

SHAW PIANO COMPANY,

ERIE, PA.,

MANUFACTURERS OF

HIGH GRADE PIANOS, GRAND AND UPRIGHT.

For Standard of Excellence, such as Tone Quality, Character of Touch and General Construction, we refer to Mr. Marc A. Blumenberg, Senior Editor of the New York MUSICAL COURIER.

CAN WE ACCEPT?

THE above advertisement has been received with the following order for insertion:

ERIE, Pa., May 20, 1893.

The Musical Courier, New York:

GENTLEMEN—Please insert the inclosed advertisement on reading page in Trade Department for three consecutive insertions and one-quarter of a year. Size of ad. to be double column, 4 inches long.

Send bill to us and greatly oblige.

Yours truly, SHAW PIANO COMPANY,
H. J. Raymore, Secretary.

A question of advertising ethics arises in the publication of the above advertisement which compels us to class it under the head of "doubtful ads." unless we can conclude that it can be made generally acceptable as a permanent card.

The Shaw Piano Company refers to one of the editors of this paper regarding the standard of excellence, &c., of the Shaw piano. This is a new and entirely novel method of utilizing the knowledge of the staff of a paper for the purpose of securing an en-

dorsement, and it is doubtful if the request of the Shaw Piano Company can be complied with.

While that company or any other reputable house or firm in this or any trade can advertise what it pleases, yet THE MUSICAL COURIER reserves the privilege of all publications, of controlling the character of its advertisements. There is nothing objectionable in this card as far as its wording or its sentiment is concerned, but the fact that it places one of the editors of this paper among its permanent references may create a false impression, which these columns cannot be used for.

We do not desire to act in a dictatorial spirit toward that eminently energetic and successful piano making firm known as the Shaw Piano Company, but we would be pleased to have this card modified somewhat, in order to conform more closely with our views of the proper character of advertising matter. If this modification cannot be made by the Shaw Piano Company we would be pleased to exchange the advertisement for an entirely new card. As it stands it is doubtful of continuance in these columns, unless it can be shown that it does not transgress the ethics of advertising.

STATUS OF THOMAS.

CHICAGO, May 28, 1893.

IT is generally admitted that "nobody knows nothing" about the present status of Theodore Thomas in the World's Columbian Exposition. One committee requested the Director General to ask him to resign and deliver his keys and documents and the Director General did so. Another committee then asked the Director General to rescind the demand, and in the meantime Thomas paid no attention to the matter, ignoring it all, although a condition was contained in the last request to the effect that all pianos of non-exhibitors should be removed from the Fair grounds.

It was understood among the exhibitors of musical instruments all of the past week that non-exhibiting pianos had, in consequence of the last resolution, been removed, but among others there is a Knabe piano in the Maryland State Building and a Steinway grand, No. 69521, on the stage of Music Hall. Thomas has done nothing, and has been on the grounds occasionally, although he was reported to be ill and suffering from nervous prostration.

Everybody is tired of continuing the controversial episode and some are in favor of considering it closed, but the absence of a centralized official force at the Exposition really enables Thomas to do as he pleases by simply doing nothing. This condition makes all effort to accomplish a definite result useless and futile.

Unless the trade here makes a protest again nothing more will be done in the matter, and a protest now filed could not very well be acted upon, as the National Commission has adjourned to July 1, and as the Special Committee on the piano dispute considered that non-exhibiting pianos should not be permitted on the grounds and those on the grounds taken out, and as this has not been done, and as this committee

has ceased to exist, there is nothing to be said except that all the time consumed in this matter proves to have been a dead loss.

We would not be surprised to find non-exhibiting pianos played again before the close of the Exposition. Nothing can prevent this if Thomas decides to do so.

A Sheet Music Coup.

Who has the contract to supply the enormous mass of sheet music and music books to be used by the orchestra and choruses during these many festivals? The amount represents an outlay of about \$50,000, and the contract was in the hands of the Bureau of Music. No advertisements for bids were ever issued, and consequently the lowest bidder never was "in it," and the "close corporation" known as the Bureau of Music has had absolute control of the fund to be expended for this purpose. The department that has charge of the auditing of accounts should at once look into this sheet music coup.

Umstot Resigns.

Charles P. Umstot, Chief Clerk of the Department of Liberal Arts, covering Section I, Manufactures Building, has resigned. The exhibitors are very well acquainted with Mr. Umstot and several of them request THE MUSICAL COURIER to ask him to call upon them; they desire to see him.

The Needham Piano-Organ Company.

THEIR new Needham wareroom, at the corner of Fourteenth street and University place, is now complete, as far as appointments are concerned, and is a bright, attractive place.

They have in stock a full line of organs and several pianos. Of the latter more are coming in as fast as the factory orders will allow.

The signs on the building can be seen across Union square. They are numerous and prominent.



CHICAGO OFFICE MUSICAL COURIER,
226 WABASH AVENUE,
CHICAGO, May 27, 1893.

IT is hard work to get away from the Fair topics. The trend of thought and the trend of steps is fairward at the present time. The Fair may and probably will be opened Sundays after this. It is said that the only thing that will prevent its being opened on Sundays is an injunction. They have begun now to open the Fair evenings, and on Tuesdays, Thursdays and Saturdays the buildings will be open until 10:30 and the grounds until 11 o'clock.

Publishers' Meeting.

A meeting of the Music Publishers' Association of the United States will be held in Chicago June 13. There are ten memberships of this association, two of which are represented by the John Church Company, of Cincinnati and Chicago, and the other members are the Chicago Music Company; Wm. A. Pond & Co., of New York; the Oliver Ditson Company, of Boston; Lyon & Healy, of Chicago; S. Brainard's Sons Company, Chicago; John F. Ellis & Co., of Washington; Ditson & Co., of New York, and Ditson & Co., of Philadelphia.

This will give the distinguished representatives of these eminent houses from out of town an opportunity to attend the Chicago Music Trade dinner. There is always a dinner and a good time connected with the Chicago Music Trade. They got through with their attempts to regulate one another's business long ago, so to attend one of these association meetings means simply having a good time, a good dinner, a good joke, a good smoke and generally listening to some good speaking.

Pianos in State Buildings.

Since our last week's report of pianos in the State buildings on the Fair grounds there has now been added to the Montana Building an elegant prima vera large sized upright Chase Brothers piano. It has been placed in the ladies' parlor of that building, and will no doubt be touched up occasionally by Messrs. Chase Brothers' very capable pianist, Mr. Pizzarello, whom this enterprising firm has employed to illustrate the artistic qualities of its instruments in the different buildings on the Fair grounds. This method of calling attention to goods has now been adopted by two different concerns, the Chase Brothers Company and the Shaw Piano Company.

Summer Closing.

I believe the usual regulations have been adopted by the music stores in this city for the closing of their places of business at 1 o'clock on Saturdays during the months of June, July and August. This is only the usual method and nothing different on account of the Fair.

Lake Side.

In a communication from Messrs. Tryber & Sweetland, of this city, they say: "We are not in a position to make a great deal of noise about the piano business as yet. We propose to make a first-class instrument in every respect, and all our material is purchased with that object in view. We are having a splendid trade in organs and there has not been a month in 1893 in which the trade has not exceeded that of any month in any previous year."

The Anderson.

In a letter from a traveling salesman from Nashville, Tenn., Mr. Arthur C. Burgess is spoken of in the highest terms as a most excellent piano salesman. Mr. Burgess is the head salesman and general representative of Mr. Robert L. Loud. Mr. Loud has taken the agency for the now well-known Anderson piano made in Rockford, Ill. The Nashville "American" has a long article in relation to Mr. Loud's assuming the agency for this fine instrument, and says among other things: "Though a dealer Mr. Loud is one of the hardest men in Nashville to please in a piano; he expressed his surprise at the excellence made by a firm just starting in business." Mr. Loud is said to be a good musician and a fine judge of an instrument; his assuming the agency of this piano is certainly a compliment to the merits of the instrument, but not more than it deserves.

Steger's Factory.

Last week I spoke of some changes about to be made in the Steger & Co. concern. The matter then hinted at has been consummated by the retirement of Mr. Otto Lestina from the superintendency of the factory at Columbia

Heights. The gentleman who will succeed Mr. Lestina is a brother of Mr. J. V. Steger, Mr. Christ. Steger, formerly a resident of Milwaukee, Wis., who is a practical factory man. Mr. J. V. Steger feels now that he can entirely relieve his mind from all factory cares, and with this relief Mr. Steger will be enabled to give a great deal more time and attention to the retail and wholesale portions of his business. His wholesale business is gradually increasing.

Story & Clark.

No more interesting place can be found than the factory of the Story & Clark Organ Company. It makes no difference how often one may call, there is something new to inspect or some new idea of Mr. Clark's to listen to. This firm are one of the greatest for progress that the music world knows. They are not content to make good organs, but are constantly seeking to improve them. The public's tastes and requirements are carefully studied, and the ideas thus gathered soon become substantial objects of wonder and admiration. This firm knows the boundary line short of continual experimenting. They know that a whole life may be wasted in the secret room of a factory. When an idea occurs to them it is carefully considered, its practicability established by actual working it out, and then the public are called in to admire and acquire. No noise is ever made, even when an entire new system of blowing or case construction is invented.

Just now Mr. Clark has been paying much attention to art organ cases. He believes that a great future business can be secured for reed organs in large cities. To do this he realizes that elegant cases must be constructed so as to bear comparison with the advanced methods used in the piano. With an organ of beautiful tone, mechanically perfect, incased artistically, this house will test what this paper has held for some time—namely, that organs can be sold to the rich and placed in their drawing rooms. Some of the beautiful lines that French furniture makers delight in have been used as pointers, and the results are simply beautiful. These cases will be exhibited on the Fair grounds.

It is alleged that man has but 13 ribs. As this number is considered unlucky, the average man seeks to mend this state of affairs by evening up on these bony substances. He getteth him to the dwelling of some maiden and pleadeth his cause. She turneth not a deaf ear, and he departeth rejoicing that the lost is found. He knoweth that in the fullness of time he will be complete. Mr. Charles H. Wagener has passed through all these phases of the search for a helpmate, and this week has sent out the bids to the wedding. He will marry Miss Imogene Taylor at the Great Northern Hotel, Chicago, on the evening of June 8. Mr. and Mrs. Wagener will remain in America for a few months after which they will receive friends at their residence 51 St. Paul's Road, Highbury, N., London, England. The good wishes of everyone will follow them and the trade will unite with us in congratulating them on their approaching happiness.

Kirtley's Ledger.

Mr. S. B. Kirtley, a music man, of Columbia, Mo., has invented what he calls a patent indexed ledger, which he has disposed of on royalty to the Buxton & Skinner Stationery Company, of St. Louis, for a small portion of the United States territory included in that neighborhood. Other portions of the United States are yet for sale. These ledgers have been used by the largest houses in the city of St. Louis for some two years past, and recommend themselves to any experienced business man or bookkeeper on sight. Mr. Kirtley has been in Chicago but a couple of weeks, and has already secured the orders of Lyon & Healy, Estey & Camp (who have been using these ledgers in their St. Louis house for some time), Bush & Gerts, and Chickering-Chase Brothers Company; several other houses are already examining into the merits of Mr. Kirtley's invention. One cannot help being struck with it on sight, and Mr. Kirtley very aptly claims for it the following points, viz.:

- IT Saves 50 per cent. more time than any ledger.
- Saves buying an index.
- Saves cost of writing and referring to index.
- Saves the financial loss of forgetting to index.
- Saves dunning a customer who holds a receipt.
- Saves your customer valuable time in settling.
- Saves your house from being classed as non-progressive.
- Saves hunting for a page to enter an account.
- Saves paging the day book or journal.
- Saves cost and time of an extra petit ledger.
- Saves extra work of referring to an old ledger.
- Saves the bookkeeper extra night work.
- Saves more head cash than any book.
- Saves experimenting with costly, useless methods.
- Saves worry; no one gets there before you.
- Saves regrets for not buying the best on earth.

Newman's Catalogue.

Newman Brothers Company celebrated this month by sending out a new catalogue. It is 32 pages in size with a handsome cover, on which their name is placed in beautiful scroll work. The back is occupied with an illustration of their large factory. The preface of the catalogue acknowledges the great favors of the organ dealers of the country and promises to maintain and even improve their present manufacture. Seventeen styles of organ cases are illus-

trated, and the entire work is only equaled in beauty by the illustration of organs contained in its pages.

Music Plates' Mortgage.

There appeared in the "Law Bulletin" of a recent date a record of a chattel mortgage for \$16,500, given by the S. Brainard's Sons Company to K. Gordon. This mortgage is simply a renewal of a previous mortgage which covers music plates.

Manufacturers Company.

Mr. C. C. Curtiss, president of the Manufacturers Piano Company, was in the East last week. While away from town his associates, Messrs. Wright and Dederich, started on a painting tour. One bright and sunny morning these gentlemen sallied forth from their warerooms and directed that a coat of white paint should be placed on the store's front, which was the original color, but now hard to distinguish from Chicago white. The internal decorations of the establishment are completed.

Change of Osborn.

Mr. Pres Osborn, who lately left the sheet music department of the business, to go into the piano business with Mr. MacDonald, of the Pease Piano Company, has again made a change by going with Messrs. Lyon, Potter & Co. Mr. Osborn simply wanted a larger and more varied line of goods with which to accommodate his customers.

The Knabe Specials.

Lyon & Healy expect to have the complete assortment of World's Fair pianos which have been so carefully prepared by Messrs. William Knabe & Co., of Baltimore, Md., of which have already appeared in the past few numbers of THE MUSICAL COURIER. There are to be about ten or a dozen of them altogether; five or six of the uprights are already installed in the large corner room of their extensive warerooms. Very little idea can be gotten of the beauty of these instruments by a description; that they are elegant specimens goes without saying, and it is absolutely necessary that they should be seen to be fully appreciated.

Chattel Mortgage Law.

The chattel mortgage law, as interpreted recently, is not altogether satisfactory to the furniture dealers. They will attempt a rehearing of the case by the Supreme Court of Illinois, in the hope of getting reversal.

It will be remembered that we spoke of this decision in the issue of May 17. The matter then seemed settled; but the furniture men now object, and the reversal is sought.

Visiting Visitors

Prominent amongst the visitors in the city this week we have to mention Mr. A. H. Fischer, of J. & C. Fischer, of New York; Mr. L. L. Doud, of the A. B. Chase Company, Norwalk, Ohio; Mr. Aptomas, the celebrated harpist; Mr. J. G. Ebersole, of Smith & Nixon, Cincinnati; Messrs. H. Wegman, senior and junior, and W. C. Burgess, all of Auburn, N. Y.; Major C. F. Howes, of Hallet & Davis, Boston; Mr. Sylvester Tower, Boston; Mr. Harry J. Raymore, of the Shaw Piano Company, Erie, Pa.; Mr. Harry Lowell Mason, of Mason & Hamlin, Boston; Mr. R. Schreiber, of London, England; Mr. James Donnelly, representing Schubert Piano Company, New York; Mr. E. A. Parsons, who will take charge of the Steinert collection of musical instruments at the Exposition; Mr. Raymond J. Knight of Manier, Lane & Co., Jacksonville, Fla.; Mr. H. L. Griswold, of the Griswold Music Company, St. Joseph, Mo.; Mr. Charles Keidel, of William Knabe & Co., Baltimore; Mr. Emil Hirsch, of London, England, who will remain here about a month; Mr. C. C. Colby, Erie, Pa.; Mr. E. Armstrong, of Fort Worth, Tex.; Mr. A. Denison, Arcade, N. Y.; Mr. T. G. Mason, Toronto, Canada; Mr. J. B. Simpson, Jr., Mr. Robert Proddow and Mr. Herbert K. Saxe, the three latter named gentlemen all of the Estey concerns, New York; Mr. Arthur Foote, the eminent composer, of Boston; Mr. Samuel Winslow, New York; Mr. C. H. O. Houghton, New York; Mr. Louis Grunewald, of New Orleans; Mr. Nathan Ford, of St. Paul, Minn.; Mr. H. Schromberg, Los Gatos, Cal.; T. Leeds Waters, Horace Waters & Co., New York.

Chickering & Chase Brothers.

No result has yet been reached in the negotiations between Chickering & Sons and the Chickering-Chase Brothers Company looking to a settlement of the friendly differences between the two houses. It may be within possibility that Mr. Foster, of Chickering & Sons, will decide to end the arrangements this week by purchasing the Chickering pianos paid for and owned by the Chickering-Chase Brothers Company. If such conclusion is not reached the terms of the contract may be handed over for publication in the manner usual when disagreements take place between concerns.

The new Chickering warerooms on Wabash avenue, corner of Adams street, are very handsome and will be made as attractive as possible.

Chicago Music Trade Association.

The period has again arrived when the Chicago Music Trade Association is to give one of its dinners, the event having been put down for June 14 at the Union League Club. As the Sheet Music Board of Trade meets on June 13, its members will attend this dinner. Dr. S. H. Peabody, Chief the Liberal Arts Department of the World's

Columbian Exposition, has accepted an invitation to be present, and the association has invited Mr. Alfred Dolge, of New York, to be its guest and to deliver an address on this occasion. It is universally hoped that Mr. Dolge will finally conclude to come here and spend some days in the midst of the trade here, which is anxious to extend to him those honors and courtesies due to his prestige and position.

Rice-Macy-Hinze.

There are new developments in store in the Rice-Macy and Des Moines Piano Company collapses. It appears that the latter concern was as much under the influence of Macy as the Oregon, Illinois and Chicago concerns. This Des Moines concern bought Knabe pianos and made the settlements with Rice-Hinze notes long after the Rice-Hinze Company had been absorbed by the Rice-Macy Piano Company, and long after it had ceased to exist, from the legal point of view. How Mr. Macy is going to explain this matter is among the queries which piano people are putting to each other. The Knabe account is \$5,000 to \$6,000, and they hold the Rice-Hinze notes. Several legal firms here are now investigating Rice-Macy affairs, and we may soon learn definitely that all the assets have disappeared without any trace of their application—as is generally assumed, without investigation. Mr. Macy should certainly explain—if he can.

Kimball's Poetic Fancy.

The 115th birthday of the poet Moore was appropriately celebrated on the 27th inst. by his countrymen and their descendants by a concert at Central Music Hall, and as the program hath it—

"The Lyon & Healy harp is used."

"The Kimball piano is used."

With the enterprise characteristic of the Kimball concern an additional foot note was added stating that "the Kimball piano is the sweetest of harps in a beautiful case." "Boxed" by Kimball! "Struck" by Schuecker!! "Touched" by Thomas!!! Is not this sufficient to test the Christian meekness for which the makers of the Lyon & Healy harp are famous the world over? Will not the bones of the author of "The harp that once through Tara's halls" rattle in the grave at such terrible desecration?

But suppose Lyon & Healy should accept the situation and publish a view of Patti at home in her Craig y Nos Castle, playing upon a Lyon & Healy harp, said harp, of course, being concealed within the case of her Kimball grand piano. Let Kimball curb his poetic fancy ere it is too late.

Mr. Potter Ill.

Mr. E. A. Potter, of Lyon, Potter & Co., has been ill for some time and has not been at his desk.

Zeno at it Again.

WILLIAM ZENO, ex-barber, defeated politician, practicing dentist and general piano selling fake, is at it again, as witness the following, clipped from a recent Chicago paper:

A N elegant high-grade upright piano; cost \$500; for \$150. 497 Cleveland avenue; take Lincoln avenue cars.

He is not using the name of Hallet & Davis Company on his bogus pianos, in all probability, as that firm has a perpetual injunction against him, but it would be well for a representative of that firm to make sure. This smooth tongued, suave seller of bogus pianos tried to take in Mr. W. M. Coulter, 464 La Salle avenue. Fortunately Mr. Coulter was not born the day before, so left the stencil selling fraud. Unfortunately he does not remember the name of the piano offered him. Mr. William Zeno, once barber and defeated politician, now alleged dentist and certain bogus piano faker, should be driven out of this nefarious business.

The A. M. McPhail Piano Co.

IT is not spots on the sun or spots on the moon, but spots on the earth that the A. M. McPhail Piano Company are agitating the trade with.

They say in their latest advertising novelty: "In accordance with the demand of our customers we herewith present to you The Earth. The red spot in lat. 41° 50' 20" N. long. 87° 35' 0" W. indicates the place where the World's Fair will be held and where we have warerooms in the Masonic Temple.

"The other red spot represents Boston, where we have a factory at 250 Harrison avenue." This wording occurs on the inside of two paper discs, which are joined together. The outside of the discs contains maps of the Eastern and Western Hemispheres. In the map of North America appear the two red spots as mentioned.

—Newmann & Shoemaker, of Charleston, Ill., have removed to better and more commodious quarters.

—Mr. Joseph Rogers, Jr., of Highview, Sullivan Co., N. Y., writes us that he has purchased the entire business of B. & J. Sherman & Co., manufacturers of drum and banjo heads, at 900 West Madison street, Chicago.

—Messrs. George Jardine & Son have during the past week closed important contracts to erect organs in Asbury M. E. Church, at Rochester, N. Y.; New York Presbyterian Church, New York City; First Presbyterian Church, Harrodsburg, Ky., and Christ Church, Sag Harbor, N. Y.

JAIL HIM!

Another Beatty Swindle.

IS it not about time for some honorable, decent-minded citizen who has been swindled by Beatty to come forward and spend a few additional dollars on top of his loss to have the fraud put into jail and made harmless for the time being? The many cases that have come under the notice of this paper should be proof positive that this arrant knave and confidence man is doing a thriving trade with his trashy stencil rot, and is not only making money in disposing of the stuff, but also in accepting the cash and withholding it from the purchaser for a long time before shipping, if he ever does ship. When he finally concludes to ship an instrument for which he has received the money he sends any of the various fraud styles he advertises, and there is usually a bulk of ugly correspondence that ends in the discomfiture of the defrauded purchaser.

A Late Case.

Correspondence now in our possession discloses the latest manner of conducting this swindling business as it is carried on by Beatty from Washington, New Jersey.

A Prof. William Clark, who has the Natatorium in St. Louis, sent Beatty \$200 some time in November or December, 1892, for a 4 foot 8 inch upright piano and an organ, in accordance with Beatty's offers. These offers were addressed to Mr. "Bill Clark." "If you will send us only \$50 by return mail we will ship you the 34 stop mirror top parlor organ. Immediately upon receipt of the money we will send the organ the same day we receive the \$50." The offer for the piano read as follows: "N. B.—For \$150, check, if sent by next mail, we will send, &c., piano freight paid." The piano circular inclosed describes the 4 foot 8 inch piano in detail; says it is a \$1,000 piano, catalogue price; wholesale price, \$450. That is to say, the \$150 originally spoken of is gloriously mixed up with the \$1,000 piano in among the mass of printed matter forwarded by the bunco steering piano fraud.

After a long wait, Professor Clark received a postal card with Beatty's photograph printed on the back, and on the margin it stated: "Thanks, will send Feb. 28. THANKS." Notwithstanding this promise, of which probably no record was kept, Professor Clark, after writing to Beatty nearly every day, received a bill of lading with charges of \$9.24, showing that a piano had been shipped to him on March 22. He paid the freight, and when he had it unboxed found an upright piano of only 4 feet 4 inches, instead of 4 feet 8 inches. No organ had been shipped and he received no word about an organ, and upon writing the following reply was vouchsafed him:

WASHINGTON, New Jersey, U. S. of America, 3, 31, 1893.

Prof. W. Clark:

DEAR SIR—Replying to your esteemed favor of 3, 28, 1893 I found I sent you our 34067—\$1000 piano see number on side of same among strings now I get \$275.00 Net for that piano & as you did not pay \$275.00 only paid \$300; you still owe me \$75.00 but as I sent No. 34,067 by Mistake I will balance our Books and you need not send the \$75.00. We had to box, pack & put Piano on cars now if you pay us \$15.00 for this will be glad to pay freight we don't agree to pay freight even at \$275.00 Now all you paid is \$300.00 so you should be satisfied sell it for \$450.00

Of course this is rank thievery. Professor Clark ordered a piano and organ according to "offers" in the Beatty circulars; Beatty ignores the organ and then claims that by "mistake" he shipped a piano for

which he usually charges more than the total amount sent to him by Clark.

New System of Measurement.

The stencil box shipped by Beatty to Professor Clark is not 4 feet 8 inches high, but 4 feet 4 inches. In explanation Beatty informed the professor that by opening the lid and measuring from the top of the open lid down it would measure just 4 feet 8 inches.

This is really the climax of ingenious and ingenious swindling pretexts in the piano trade. How much longer will the trade permit this pestilential fraud in Washington to continue to drag the piano and organ business into the mire? Is this to continue without interruption, without protest and without any kind of concerted action? How much longer will manufacturers supply him with goods for which he pays out of the filthy lucre he has taken by false pretense from innocent victims?

We learn that Professor Clark has decided to bring Beatty to terms; we hope one man has sufficient backbone not to compromise with Beatty, but to bring him to his proper deserts. If Professor Clark concludes to make an example of the fellow he will find that the trade will co-operate with him; all it needs is a determined man who has a good case to go ahead.

People should be told as often as possible that there is no Beatty organ factory and no Beatty piano factory, and that all his statements that imply the existence of such factories are falsehoods.

A Weaver Circular.

THE commissioners of the public schools of Baltimore city, not having purchased any organs for use in the schools of that city for a number of years, resolved in the fall of 1891 to replace all the worn out organs and to place new ones wherever needed, and in order to do this to the best advantage it was decided to take bids from a number of reliable makers and have each competitor furnish a sample organ with his bid. Sealed proposals and sample organs from seven of the most reputable organ makers in the country, including the Weaver Organ and Piano Company, were accordingly sent to City Hall, Baltimore, in March, 1892, and there, without allowing any person present who was interested in the sale of either organ, tested by the following committee on music: John B. Wentz, Simon L. Felber, John T. Foley, Nelson Baker and John B. Biemiller, the two superintendents of music, Prof. J. Harry Deems and Prof. John G. Wehage, and several other officials.

After repeated trials on the different organs, it was suggested that one of the superintendents of music play the Weaver organ and the other play on the different other organs in rotation, using the same chords that were played on the Weaver organ. The result was that the Weaver organ was decided upon as the best organ in the room.

At 12 o'clock the bids were opened, and as the comptroller and register have a vote in the matter of awarding contracts, the same program was repeated, the only difference being that Mr. Albert Marshall, assistant secretary of the school commissioners, played on the Weaver organ, and Mr. Simon L. Felber, of the music committee, followed with the same chords on the different other organs, the result being that the Weaver organ was again decided upon as the best, and the Weaver Organ and Piano Company was awarded the contract to furnish all the organs ordered for the public schools of Baltimore city within three years from March 7, 1892, the date of awarding the contract.

When it is remembered that only the best manufacturers in the country were allowed to enter the contest, and that the victory gained by the Weaver Organ was over its most formidable competitors, the distinction is certainly significant, and we feel a pardonable pride in announcing that the Weaver Organ has been proven, beyond any possibility of a doubt and by the most severe test, to be the best in the world.

—Mr. Calvin Weser, of Weser Brothers, has been visiting his former home, Ellenville, N. Y., where he has sold upright pianos of his own make to a large portion of the community.

Briggs in Pittsburg.

MR. WM. HARRY POOLE, representing the Briggs Piano Company, of Boston, was in New York last week, making his way home from Pittsburg and other points in Pennsylvania. George Kappel, of Pittsburg, has taken the agency for the Briggs piano.

It will be remembered that Mr. Kappel built a magnificent new store a short time ago at 534 Smithfield street. One portion of the establishment was designed for pianos, and as a starter Mr. Kappel put in the Steek. One make of pianos in a place the size of Pittsburg did not afford the variety demanded by competition. After long and careful consideration—for Mr. Kappel is not a piano man, his training and experience having been gained as a dealer in sheet music and small musical instruments—he decided that the Briggs furnished all qualifications as an instrument to assist in building a reputation upon, and so added that make to his stock.

Mr. Kappel has a position in Pittsburg second to none, both the location and magnitude of his business place make him an important factor in the music trade of that city, and the time is not far distant when as a piano dealer he will rank among the foremost.

It is a good place for the Briggs pianos.

Piano Men on the World's Fair Flyer.

JACK HAYNES and Charles Jacob took advantage of the opportunity to travel from New York to Chicago without losing any of their reputation as "hustlers." They went on the World's Fair flyer Sunday last, which covered the distance in the unprecedented time of 20 hours. Jack never loses any opportunity of adding to his already numerous experiences as a traveler.

A Handsome Piano Stool.

STYLE No. 470, manufactured by the Chas. S. Parker Company, of Meriden, Conn., is one of the handsomest and most serviceable stools on the market, and is something of a departure from the upholstered stool invariably sold.

It has a hardwood round seat, 14½ inches in diameter. The supports are four in number of turned wood spiral in design, ending in claw feet of polished brass.

This style is finished in rosewood, mahogany, walnut and burl walnut.

The construction of the stool denotes solidity. It is beautifully polished and highly ornamental.

Closing Out of Hugo Kraemer.

ON Saturday morning at 10 o'clock the sheriff sold at auction the balance of the Hugo Kraemer stock of piano stools, scarfs, &c., contained in the store he has been occupying at 13 East Seventeenth street. It was a great surprise to the few dealers present that this stock was so small.

It was sold on an execution granted Jeanne Franko Kraemer, wife of Hugo Kraemer, to satisfy a judgment of \$1,277 confessed by Mr. Kraemer.

The sale netted about \$200 or less, all goods bringing fair prices.

A statement from Mr. Kraemer regarding his assets and liabilities has not as yet been made.

Hubbard's Defense Insanity.

W. F. HUBBARD, the defaulting piano dealer of Lyons, N. Y., who was captured in Plymouth, Ind., by Jerry Collins and brought back to the scene of his speculations, and who is now incarcerated in the Lyons jail awaiting trial, hopes to escape State prison on the plea of insanity.

The Lyons "Republican" says that every spark of sympathy has been extinguished in Lyons by the report that he was about to marry a woman in Plymouth, and by the way in which he conducted himself in Indiana in regard to church matters.

Mr. D. W. Karn.

MR. D. W. KARN, of D. W. Karn & Co., Woodstock, Ont., was in New York last week. This firm manufacture the Karn pianos and organs, which have an enviable reputation in Canada.

It is the purpose of this firm to extend their business by manufacturing more extensively than they have done in the past; and it was for the purpose of obtaining special material that Mr. Karn came to New York.

STEEL

SOLE AGENT,

ROBT. M. WEBB,

190 THIRD AVENUE, NEW YORK.

COOPER, HEWITT & CO.,

No. 17 BURLING SLIP, NEW YORK.

MUSIC

TRENTON IRON COMPANY, Trenton, N. J.

MANUFACTURERS.

WIRE.

ESTABLISHED 1857.

BOEDICKER PLANOS,

MANUFACTURED BY
J. D. BOEDICKER SONS,
145 East 42d Street.

A FIRST-CLASS PIANO AT A MODERATE PRICE.

DEALERS, WRITE FOR CATALOGUE AND TERMS.

COLUMBIAN PIANO AND ORGAN CO.,

Manufacturers of Fine Grade Organs,

266 AND 268 WABASH AVENUE,

FACTORY: } Cor. Seventy-seventh St., and
Storms Ave., Grand Crossing.

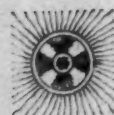
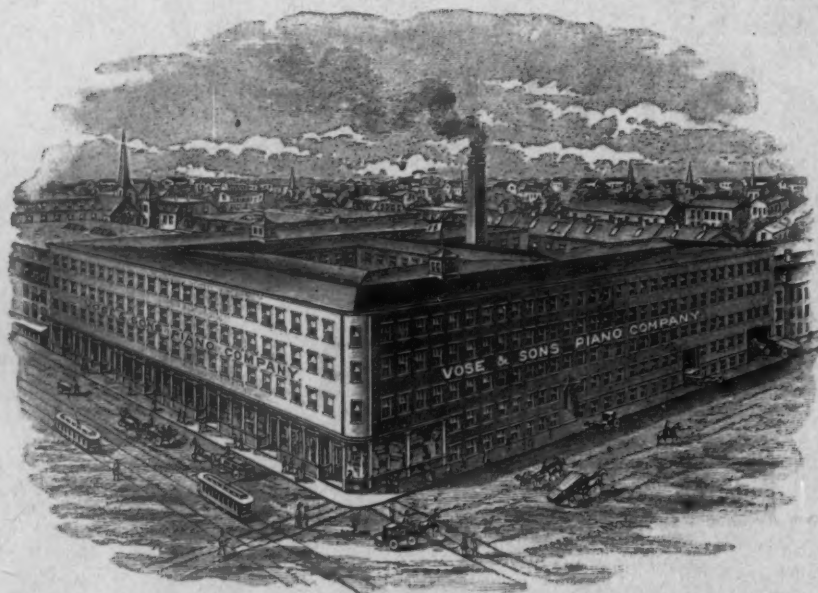
CHICAGO, ILL.



FACTORY

- - OF THE - -

VOSE & SONS



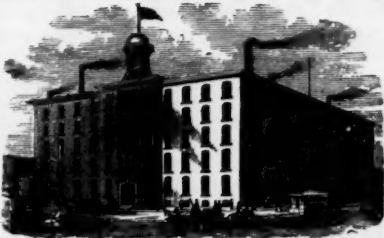
PIANO COMPANY,
BOSTON, MASS.

SCHOMACKER

THE RECOGNIZED
STANDARD PIANO
OF THE WORLD.

ESTABLISHED 1838.

The GOLD STRINGS
emit a purer sympathetic
tone, proof against atmos-
pheric action, extraordi-
nary power and durabil-
ity, with great beauty and
evenness of touch.



SOLD TO EVERY
PART OF
THE GLOBE.

PREFERRED BY
ALL THE
LEADING ARTISTS

Pre-eminently the best
and most highly improved
instrument now manufac-
tured in this or any other
country in the world.

HIGHEST HONORS EVER ACCORDED TO ANY MAKER, UNANIMOUS VERDICT.
1851. Jury Group, International Exposition. 1876.

For Grand, Square and Upright Pianos.

ILLUSTRATED CATALOGUE MAILED ON APPLICATION.

SCHOMACKER PIANOFORTE MFG. CO.,

1109 Chestnut Street, Philadelphia. — Warerooms — 145 & 147 Wabash Ave., Chicago.

EVERYWHERE RECOGNIZED AS THE STANDARD
WRITING-MACHINE OF THE WORLD.

REMINGTON



WYCKOFF, SEAMANS & BENEDICT, 327 Broadway, N. Y.

Baldwin PIANOS

FOR CATALOGUES AND PRICES ADDRESS

The Baldwin Piano Co.,

GILBERT AVE. and EDEN PARK ENTRANCE,
CINCINNATI, OHIO, U. S. A.

GROLLMAN MFG. CO.,

MANUFACTURERS OF

PIANO STOOLS



AND SCARFS.

Fifteenth and Throop Sts.,
CHICAGO.



MANUFACTURERS OF

Upright Piano Actions,

STATE ST., CAMBRIDGEPORT, MASS.

The United States Prints More Newspapers

than any country in the world—now over 20,000. Fre-
quent changes are being made, and anyone who has
use for a correct catalogue of the papers published in
the United States and Canada should buy a copy of the
latest edition of the

American
Newspaper } for 1893.
Directory (Issued April 20th.)

This work is the recognized source of information on
Statistics of Newspapers in the United States and
Canada.

Advertisers, Advertising Agents, Editors, Politicians
and the Departments of the Government rely upon its
statements as the best authority.

It gives a brief description of each place in which
newspapers are published, stating name of county,
population of place, etc., etc.

It gives the names of all Newspapers and other Peri-
odicals.

It gives the Politics, Religion, Class or Characteristics.

It gives the Days of Issue.

It gives the Editor's name.

It gives the Publisher's name.

It gives the Size of the Paper.

It gives the Subscription price.

It gives the Date of Establishment.

It gives the Circulation.

It gives the names of all paper in each County.

It contains a list of all papers rated in the body of the
book with a circulation of over five thousand.

It also contains many valuable tables and classifica-
tions.

The American Newspaper Directory is now
in its twenty-fifth year. It is not only the
pioneer, but still remains the one work upon
which most care is taken in the compilation
of accurate information.

Sent to any address upon receipt of Five Dollars.
Address

THE AMERICAN NEWSPAPER DIRECTORY,
10 SPRUCE STREET, NEW YORK.

IN PREPARATION NOW:

ROST'S DIRECTORY

... OF THE ...

MUSIC TRADE IN THE UNITED STATES. 1893.

LARGEST AND MOST COMPLETE LIST EVER
PUBLISHED OF DEALERS, MANU-
FACTURERS and AGENTS.

A BOOK NECESSARY FOR EVERY PERSON
ENGAGED IN THE MUSIC TRADE.

H. A. ROST, Publisher.

For advertising rates and further particulars address

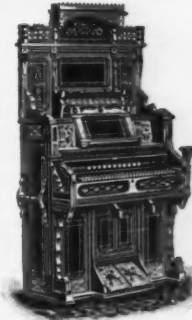
O. HAUTER,
116 East 59th St., New York City.



WESTERN COTTAGE ORGAN CO.,

MANUFACTURERS OF

High Grade,
Solid, Durable,
Smooth Finished
CASES.
Round, Full Tone.
Mouse Proof
Action.



MANUFACTURERS OF

First-Class, Five
and Six Octave,
also Seven Octave
Piano Cased
ORGANS.

Warranted in every respect.

OTTAWA, ILL., U. S. A.

ESTABLISHED 1865.

JAMES & HOLMSTROM.

A PIANO FOR THE
MUSICIAN,

Owing to its
Wealth of Tone.

Contains the most
perfect
Transposing
Keyboard
in the world.



A PIANO FOR THE
DEALER,

Owing to its
many telling
points.

231 & 233
East 21st Street,
NEW YORK CITY.

Piano Plates.

Grand, Square
and Upright.

T. Shriver & Co.

333 East 56th Street,
NEW YORK,

MANUFACTURERS OF

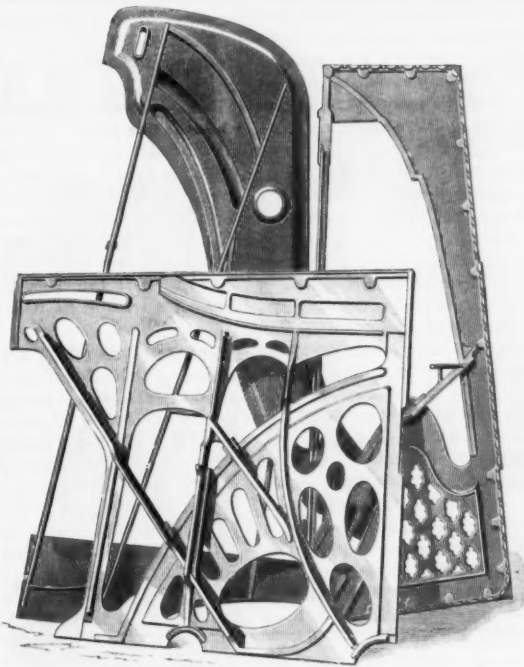
Piano Plates.

Plates Cast,
Drilled and
Japanned,

all operations being
finished in our own
foundry and works.

Over 30 years' experience.
Oldest house in the trade.

PLATES SHIPPED TO
ALL PARTS OF THE
UNITED STATES.



THE CUNNINGHAM,

A HIGH GRADE PIANO.

1717 Chestnut Street, Philadelphia, Pa.

Broadwood's Wharf.

London Offices and Showrooms: Great Pulteney Street, W.

JUST above Vauxhall Bridge and opposite to Nine Elms Station Quay, and unobserved by the greater part of the passengers on the numerous craft continually passing and repassing at this busy point of the river, is a dingy board bearing the single word, "Broadwood." Only this and nothing more. Of those who do take notice of this modest board we may safely assert that not one in a thousand realizes that this wharf has contained some of the finest timber used by a piano making firm whose productions for the past 160 years have ranked foremost in the musical world, and have been supplied to the Royal Courts of Great Britain from the reign of His Majesty King George II. to the present time. Little does the passer-by dream of the value in pounds sterling—covered in six different offices—of the timber here stacked.

In 1856, at the time of Broadwood's great fire in Horseferry Road, it was said that the firm's valuable reserve of timber had been burnt, an impression which is repeated even at the present day. Happily for the Broadwoods, however, the bulk of their most valuable wood escaped the flames, for it was at the firm's wharf, more than half a mile away from the conflagration.

Stepping from our launch on to the stern of a river barge moored alongside this wood wharf, we were met by Mr. Storrie, Messrs. Broadwood's courteous foreman. The barge, he told us, had just arrived from the Surrey Commercial Docks laden with 2,042 feet of the first quality of Quebec spruce. Being towed up the river in the distance was another barge with 5,000 more feet.

The river frontage of the Broadwood Wharf is 130 feet, and the depth is about three times as great. Stacked to the height of 45 and 50 feet are miles upon miles of timber, purchased from every quarter of the globe. A good proportion of it is very dingy and dirty looking, but this discoloration, consequent on prolonged exposure to weather, is an indication of enhanced value, for the dingier such wood becomes the more worth does it possess. To see the old timber at Broadwood's Wharf reminds one of the wine vaults at the London docks where clustering cobwebs have become black with the accumulated dust of years. These timber stacks remain drying as long as possible, according to the nature of the wood of which they are composed, the dates on several of the piles showing that they have remained seven, nine, 11, 12, and even 25 years untouched. Think of locking up capital in this manner!

The Broadwoods put by their wood as carefully as the Apician lays down his best brands of wine, for they find that wood dried naturally becomes much tougher and more reliable than that which is desiccated rapidly by artificial means and which is perforce in general use by piano makers. Such artificially dried wood becomes softer in character and of a less fibrous texture, and absorbs moisture more readily. This careful natural seasoning before submitting the timber to artificial aseasoning has much to do with the secret of the proverbial durability a Broadwood piano has. Iron and steel are now largely used to strengthen pianos, but the stability and good tone quality of an instrument depends as much as ever on the high seasoning of its wood.

Although the rarest of the fancy woods are kept under cover in the timber sheds adjoining Messrs. Broadwood's manufactory at Horseferry Road, this Thames wharf offers an unique object lesson in dendrology. Stepping across a plank we reached terra firma, and it was only then that we discovered how impossible it is to judge of the contents of the Broadwood Wharf from the outside. Inside we were brought face to face with fallen giants from the tropical jungle; from the silent Australian bush; from the dense backwoods of the Wild West, and from the stately and historical wealds of England.

From what sylvan scenes, what rural groves and verdant nooks had not these specimens been removed? Tropical birds of gorgeous plumage had nestled on their lopped off branches; monkeys and squirrels had gambled beneath their once luxuriant foliage, and the hoopoe, opossum and iguana had many a time clung to the stems of these great sawn up trees, whose roots once were laved by purling brooks that hastened oceanward while discoursing the sweetest of music. Felled by the dusky natives of tropical climes, these exotic woods had been lashed together in

the form of rafts and then floated down the creeks and rivers to the sea coast.

A grand store of mahogany in the Broadwood Wharf was evidently a source of great pride to our guide, Mr. Storrie. There was mahogany from the Isle of Cuba; mahogany from Honduras; mahogany from the northern parts of South America; mahogany from Spain; mahogany from Mexico (this, however, our cicerone deemed unequal in quality to the rest); mahogany from India—a tall pile laid down in "March, 1891"; mahogany from Africa—some of this of beautiful figure; mahogany from the Malabar coast; and then a special nine-year-old deposit of some rare and choice mahogany, kept like a reserve of '42 port for particular friends only. Alongside the mahogany piles was stacked some timber from Borneo and the Malay Peninsula, and another pile of wood from the still more remote East.

From Canada we were shown vast stacks of best deal and pine. "Norwegian deals," said our cicerone, "are not good enough for our work." From Riga and the Austrian Tyrol was a large quantity of very fine wainscot oak. "Baltic oak," we were told, "is too common a wood for Broadwood pianos." Patting affectionally a tall pile, our guide remarked, "That's just the very finest wainscot to be found anywhere; look at the tremendous girth; 'tis most extraordinary wood." Another pile of oak from various parts was shown us, for which £500 had been paid, and near it was an interesting deposit of "First-class English oak," cut from Mr. Broadwood's estate at Lyne, Horsham.

From the Western States of America were some gigantic samples of sawn up trees. Then, coming from all parts of England, was a grand stack, 45 feet high, of lime tree, which is a very strong wood for its weight, with plenty of spring about it, and of very straight, fine grain. This is a specialty for the Broadwood piano keys.

Next it, from the north, south, east and west of England—from Cumberland, Sussex, Norfolk, Suffolk, Oxford and Gloucester—was to be seen some glorious beech, such as it is impossible to obtain outside of the British Islands. Of this class of tree Messrs. Broadwood buy large quantities, using over 10,000 cubic feet of it per annum. From the west of Canada was a stock of ash; and there was, too, a big pile of black walnut from Canada and different parts of the States, the former wood being of the better quality. From Quebec were also large quantities of birch; from the Gulf of Florida pencil cedar for the manufacture of piano hammer shanks; and from Western Australia some indigenous woods, of which—not being learned in phytography—we are unable to give the names.

We were now shown sycamore from different localities in England, some "Spanish" chestnut grown in gallant little Wales and a shipment of 62 logs of rosewood from Madagascar. Hard wood, we were told, can be stacked for an indefinite period, and the longer it is exposed to the action of the air the better it becomes; but soft woods do not improve beyond a certain time, and the art is to give the wood the maximum drying time without over exposure. For various woods, too, there are various methods of stacking, and before stacking, each variety of wood, according to the character of its fibre, has to be sawn in a special manner consistent with the special use for which it is ultimately intended.

Before the sawing, again, much depends upon the season when the tree is felled, for wood which has been felled when the sap is up soon deteriorates. The peeling and barking of a log for various purposes will in some cases assist the seasoning of the wood, while in others it will be prejudicial. All these matters have Messrs. Broadwood carefully studied; in fact they have reduced wood stacking to a science, and the close attention they give to subjects arboreal, and the unique experience and knowledge they have thus acquired, has its reward in the pre-eminence of their pianos.

The utmost order and system prevail at the wood wharf as it does throughout the whole of the Broadwood establishment. Eight men are continuously employed in measuring and marking off each piece of wood and piling, irrespective of the hands engaged, the pieces of wood received when a barge arrives, and the unloading has to be finished quickly, on account of the demurrage on the lighters. The sawing of logs is done by machinery at the Broadwood Saw Mill at Westminster, but there are hundreds of Broadwood logs continually being cut up at the different London mills in addition to the work which the firm's own saws do.

A timber cart brings as many as eight loads a day of cut wood from the mills to the wharf, and takes back to the

manufactory the dry timber requisitioned. As each load is withdrawn a ticket is issued and filled up with all particulars as to the measurement of the quantities taken away, so that the process of checking the stock taking statements is very simple. The items on the tickets being deducted from the wharf stock, the value of the timber on hand is known to a halfpenny.

Independently of the wood at Messrs. Broadwood's wharf, they have an enormous stock of timber at their wood yard in Horseferry Road, where many more miles of valuable boards are to be seen, including large quantities of pear tree from Worcestershire and Devon, and scarce hornbeam from Sussex, Kent, Buckingham, and other parts of England. At their manufactory, too, Messrs. Broadwood probably possess the largest and finest stock of rosewood belonging to any one firm in the world. Whether for its value per ton, or for its quantity or intrinsic quality, there is nothing to equal it.

Passing through the wharf gates into the Grosvenor Road our attention was arrested by a notice warning us to "Beware of the dog!" a ferocious, cruel looking beast, half bloodhound and half mastiff, rejoicing in the inappropriately gentle name of "Nellie." She was doubtless "all right when you knew her, but you had to know her first," and the stranger who ventured to trespass on the Broadwood wharf would have a bad time of it if "Nellie" was in charge.

Outside the gates, waiting for admission, was another remarkable animal, a big white Flemish horse, standing 17½ hands high, harnessed to a timber lorry bearing eight fine logs of lime tree.

Mr. Storrie politely accompanied us to the adjacent cab rank, but when we offered to give him a "lift" he declined, saying he must run back and watch the unloading of the lime. So, without waiting for our thanks, he hurried off, leaving us to ponder over the revelation which Broadwood's unobtrusive wood wharf had been to us.—London Exchange.

Trade Notes.

—Mr. Merseman has withdrawn from the firm of Merkle & Merseman, St. Louis, Mo.

—T. H. Smith, piano and organ dealer, St. Louis, has removed to 1214 Olive street in that city.

—Tomlinson Brothers, music dealers, of Bridgeport Conn., have made an assignment to E. S. Summer.

—E. B. Hunter, an organ dealer at Lawrence, Kan., has removed his salesroom to 935 Massachusetts street.

—Wm. G. Fischer, the Philadelphia music dealer, who has spent several months in Florida recuperating from a severe attack of pneumonia, has now returned to Philadelphia fully recovered.

—Several amendments to the constitution of Piano Polishers' and Varnishers' Union were adopted at the last meeting of that organization in New England Hall. Eighteen new members were initiated.—Roxbury (Mass.) "Gazette."

—McKannon Brothers & Co., of Burlington, Vt., are now located at their new store, 65 Church street. Their leader is the Chickering piano, and they also handle the Hallett & Cumston and New England pianos and the Taber organs. A full line of the smaller goods is also carried.

—I was told yesterday at the Perkins Institution for the Blind that all the pianos in the public schools of Boston are tuned by inmates who have learned that trade, the money paid going to the support of the institution. The best part of it is that the city is perfectly satisfied with the work. The ear of the blind tuner is of course peculiarly susceptible to pitch.—Boston "Record."

—Mr. Lewis, the music dealer, and D. H. Cummings, his manager, had a thrilling experience with a runaway team of spirited and blooded horses Sunday afternoon. They drove out of Miller's barn on Second street, and after passing Third avenue, where there is an incline in the pavement that pushed the buggy against the horses, the animals started on the run up Second street. Mr. Cummings said "I guess we are in for it," and Mr. Lewis corroborated him. Fearing to turn a corner, they let the horses continue up Second street, hoping to turn on an unpaved street. But the buggy struck the street car track at the water works, and Mr. Cummings and Mr. Lewis were thrown out, the latter landing on top of the former. Cummings was badly injured about the right shoulder, and a piece of flesh was taken from his right hip. The buggy was badly demolished and the horses were stopped by a high board fence.—Cedar Rapids (Ia.) "Republican."

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



ESTABLISHED 1846.

C. G. RÖDER,

LEIPSIC, GERMANY,



Music Engraving
and Printing,
Lithography and
Typography,

Begs to invite Music
Houses to apply for
Estimates of Manu-
scripts to be engraved
and printed. Most
perfect and quickest
execution; liberal
conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

C. F. GOEPEL & CO.
IMPORTERS AND
DEALERS IN
PIANO MAKERS' SUP-
PLIES AND TOOLS,
137 EAST 13th STREET,
NEW YORK.

Send for Illustrated Catalogue; ready April 1.

F. MUEHLFELD & CO.,

• *Piano Manufacturers,* •

511 & 513 E. 137th St., NEW YORK.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET).

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

YOU KNOW THAT THE

PALACE ORGANS

ARE MANUFACTURED BY THE

LORING & BLAKE ORGAN CO.

OF WORCESTER, MASS.,

Where they have been made for more than 20 Years.

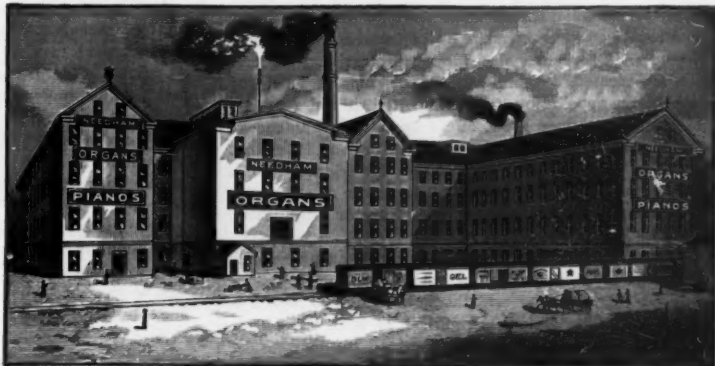
THE NEEDHAM

PIANO ORGAN
COMPANY,
— MANUFACTURERS OF —

THE NEEDHAM PIANOS, THE NEEDHAM ORGANS

UNEXCELLED FOR
FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR
QUALITY AND WORKMANSHIP.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

Office and Warerooms, 36 East 14th St. (S. W. Corner Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.
RUSSIA—HERMAN & GROSSMAN, St. Petersburg and
Warsaw.
AUSTRALIA—SUTTON BROS., Melbourne.
GERMANY—BÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-
church.
INDIA—T. BEVAN & CO., Calcutta.
BRAZIL—F. RICHARDS, Rio Janeiro.
(For American Agencies address Home Office as above.)

"THE HIGHEST TYPE."

STARCK PIANOS

MANUFACTURED BY

CAPITAL, \$50,000.00. **STARCK PIANO CO.** HIGH CLASS ONLY.

171 and 173 SOUTH CANAL STREET, CHICAGO.

R. W. TANNER & SON,

MOUSE PROOF

Pedal Feet



ALBANY, N. Y.

OVER
100,000 PAIRS IN
USE.

Send for Catalogue.



THE
MILLER
ORGAN
IS THE
BEST
AND
Most Salable
ORGAN
OF
TO-DAY.

AGENTS WANTED Where we are not repre-
sented. Catalogue, &c., free

MILLER ORGAN CO.,

LEBANON, PA.

HUNER High Grade.
Prices
Moderate.

71 and 73
University Place,
Cor. 23th St.,
New York City.

PIANOS



MANUFACTORY OF
ALL KINDS OF
MUSICAL
INSTRUMENTS.

FIRST-CLASS FIRM.
Send for Illustrated Catalogue,
mailed postpaid.

H. BEHRENDT,
Importer, Manufacturer and Exporter,
160 Friedrich Str., BERLIN W., GERMANY.

Musical Instruments of the Holy Land.

TO the Biblical student there must be an ever increasing interest in the music of Palestine and Syria. The origin of every musical instrument can be traced to the East. The manners and customs of the Holy Land remain *in statu quo*. Another generation may witness alterations, but the flute of Daniel's time and the plough contemporary with Abraham are identical with those articles of today. This, the most interesting part of the globe retains the charm of the past. The completion of the proposed railways may revolutionize the East. We trust, however, that the primitive customs of hospitality, geniality and the love of simplicity in life will ever be the characteristics of the Holy Land.

Our object now is to describe the instruments but not the music of this country. The male professional musicians are called A'la'tee'yeh; in the singular, A'la'tee, which properly signifies "a player upon an instrument." However, a band generally consists of instrumental and vocal performers. There are also female professional singers. These are termed 'Awa'lim; in the singular, 'A'l'meh, or A'l'meh; an appellation signifying "a learned female." These women produce great effect upon their audiences; they are perhaps more popular in Egypt than in Palestine. The Arabs, or rather their non-roving descendants, have a variety of musical instruments. Of these the most popular are the Kanoon, 'Ood, Kemen'geh; Na'y or Nigh; Tar, Dar'abook keh, and the Mismar.

The 'Ood is considered to be the veritable harp on which David played. It resembles a very large mandoline or mandola. Its name (the original signification of which is "wood"), with the article el prefixed to it, is the source (says Mr. E. W. Lane) whence are derived the terms liuto, in Italian; luth, in French; and lute, in English. It is undoubtedly the progenitor of the lute and mandoline tribe. The 'Ood has generally seven double strings, and is played with a ree'sheh or plectrum, which is a slip of a vulture's feather. It is held in a similar manner to a mandoline. The instrument is not fretted.

The Deff (Ta'r) or tambourine is perhaps the most favored by Arabian instrumentalists. It is manufactured in a superior manner to those made in this country. The noisy performances which we hear give no idea of a clever Syrian tambourinist.

The Na'y or Nigh is in reality a flute with both ends "open." It is a simple reed, carefully selected, of about 18 inches in length, and is pierced with six holes in front and generally with another hole at the back. The sounds are produced by blowing through a very small aperture of the lips against the edge of the orifice of the tube and directing the wind carefully within the tube. By blowing with more or less force the sounds are produced an octave higher or lower. In the hands of an experienced player, the Na'y yields sweet and mellow tones. It would constitute an excellent drawing room instrument; but it is undoubtedly very difficult to manipulate. We have heard Mr. Maroon Sarkis (now on his road to Chicago) render the Na'y very pleasingly. This is the identical instrument recorded in the Book of Daniel.

The Zoomma'rah is a double reed pipe, the tone of which somewhat resembles the musette; it is some 14 inches long. The tubes are bound together with string.

The Arghoo'l is another double reed pipe, of which one tube is much longer than the other, and it is a drone or continuous bass. There are several moveable joints to this bass. The tone is similar to that of a hornpipe. The Arghoo'l bears several names, according to the length of the drone tube, one being Mizmar. This is the instrument referred to in the Gospel of St. Matthew (ii. 17). "We have piped unto you and ye have not danced."

The Cka'noo'n is a kind of dulcimer. There are three gut strings to each note. The instrument is played with two plectra; one plectrum upon the forefinger of each hand. Each plectrum or ree'sheh is a small thin piece of buffalo horn, and is placed between the finger and a ring or thimble, which is formed of brass or silver. The Cka'noo'n is held on the knees of the performer. It is the most pleasing of all the Arabic instruments, and if introduced into this country it would become popular. This is the psaltery of the Bible.

The Kemen'geh is another important instrument. It is a member of the viol tribe, and its name signifies a "bow instrument." The length is generally about 38 inches.

The resonance box or body is made from a coconut, the front of which is covered with the skin of a fish (boya'd), and upon this rests the bridge. The neck is of ebony, and the foot is constructed of iron. It has two strings. The bow is about 34½ inches long. The performer holds the Kemen'geh and bow in a similar manner to a violoncellist, with the exception that he and all his fellow musicians "squat" crosslegged on the ground.

The Raba'b is another species of the viol, of which there are two kinds. The Raba'b el-mooghun'nee, or singers' viol; and the Raba'b esh'sha'er, or poets' viol; the former has two strings and the latter only one.

The drum is a favorite Eastern instrument, and we find various types of it—the Tub'l Sha'mee, the Syrian drum, Dar'abook'keh, the Nack'cka'rah and Nockierat. The last named are a very small pair of tympani made of copper. On these the conductor or leader of the orchestra plays, and the whole band depends upon his skill in changing the rhythm or melody. Previously to performing, one drum head is warmed to alter the pitch. The player uses two small sticks. The Dar'abook'keh is very popular. The "shell," which in outline resembles the letter Y, is sometimes made of metal, but oftener of earthenware. The "head" is a piece of vellum or fish skin. The instrument is held under the left arm, and both hands are used to play upon it. There are other kinds of drums sometimes to be heard.

A rude kind of bagpipe can be heard in Syria, and is termed Zoomma'rah bi-so'an. Its bag is a small goat's skin dipped in a sweet oil. It is quite as objectionable as its Scotch brother.

The cymbals (Sonooj) are essentially Eastern; the finest in the world come from Turkey. There are other instruments more or less used by the natives of Palestine, Syria or Egypt. Of these we may enumerate Sa'ga't (castagnets), Nakoos (the gong), Tamboo'r (a kind of mandolin), Sun-tee'r (a form of dulcimer), Dir-backy, Kithara, Buk or Kern (trumpet), &c.

To those students who may desire to pursue the subject deeper we must recommend the perusal of Prof. Sir John Stainer's "Music of the Bible." In this admirable work, the learned author has treated the subject in a lucid and interesting manner. The book is moreover carefully illustrated.

For some of our notes we are indebted to the kindness of the scholar and sheikh, W. G. Zaytoon; Mahomed Said Bey Telhook, a nobleman of Lebanon, and Khawaja Rasheed Khouri, an eminent Arabic orator, now on a visit to this country. The principal descriptions are from instruments in the possession of these gentlemen and of the writer.—R. H., in London "Musical Opinion."

The Zither.

THE zither originated in the Alpine provinces of Southern Germany and Austria about 50 years ago. There were about that time in the Tyrolean and Styrian mountains, among other varieties in musical instruments, two kinds of cymbals, specimens of which are to be seen in the Germanic Museum, Nuremberg. One of them, says Kuhlowl, from which we quote this interesting account, the zitha, consisted of a tone body with a fingerboard, provided with frets, on which the player took the melody tones with the left hand, while the right hand, by means of a plectrum (small stick of ivory, metal or horn), sounded the strings. It was strung with five groups of metal strings, each of three strings (three corded), tuned to one pitch, like the treble notes of a piano.

As an accompaniment to the zitha, another instrument, more appropriately called cymbal, was in use. It was strung with 25 steel strings, which were played with hammers and used as an accompaniment not only to the above mentioned zitha, but also to the voice, violins and other instruments. These two instruments, although in a rude, primitive form, are the parts which we find greatly modified and refined, united in the modern zither.

Evidently neither of them played alone could produce any satisfactory music, and only on both of them, played together by two persons, could decent music be performed, and that only of a simple nature. It seems very natural that the idea of uniting these two instruments in one, which could be played by one person, must have occurred to many a player.

Many attempts were made in this direction, the practical

result of which was a small instrument whose fingerboard had three strings, G, D, A, and an accompaniment of 14 strings. The fingerboard strings were sounded by means of a ring (plectrum), open on one side, made of wire, horn, or soft metal, put on the thumb of the right hand, the fingers of which were used for striking the accompaniment strings, which were laid within the reach of the fingers. The fingerboard strings were tuned by fifths, and the fingers of the left hand had to take the notes of the melody on them. The frets were arranged diatonically; the accompaniment strings likewise.

Although this arrangement was not very practical the sweet tones of this new instrument induced many people to learn it. The most prominent of these, a man by the name of Petzmayer, the Nestor of zither players, who died, 83 years old, at Munich, in 1883, proved by his masterly performances on this very imperfect instrument that it could be used for musical purposes to good advantage.

One evening Duke Maximilian of Bavaria heard the master play at one of his own concerts at Bamberg. He perceived the fine kernel in the rough shell of the new instrument, and seems to have been charmed by its beautiful music, for he invited Petzmayer to his court at Munich, and appointed him court musician and teacher to himself and children, one of whom is the present Empress of Austria. All this happened about 50 years ago.

Petzmayer soon made the zither popular in Munich. If, however, the zither were to occupy a worthier place among the instruments of our time, it was necessary to perfect it so as to meet the requirements of our advanced state of music. Musicians rivaled each other in arranging the string material to the best advantage. Even as early as 1842 Muchlauer had invented the final arrangement of the strings in use to this day. He divided the fingerboard into half tones, and a fourth string (the first A string) was added, an improvement of great importance. The accompaniment strings were henceforward tuned by fourths and fifths, and now it was possible to play in all keys used in piano and other music, which was an impossibility on the older instruments.

The obstacles to the progress of the zither were at first of negative nature, there being neither teachers nor appropriate music. The future teachers had to form themselves, study the nature and secrets of the new instrument, and good music had to be created. The result of the work done to that end is laid down in more than eighty methods and many thousands of compositions and arrangements. That some composers groped in the dark and followed the wrong path is so much the more excusable, as a great deal of poor music is daily written for instruments that have been known and in use much longer than the zither. Besides the mass of mediocre music a large number of excellent pieces, true gems of zither music, have been written.

Manufacturers like A. Kiendl, of Vienna, J. Haslwanter and G. Tieffenbrunner, of Munich, who were among the first to build zithers according to the laws of acoustics, produced excellent instruments, and have increased their business and improved their reputation from year to year. In 1860 the C string was added on the fingerboard, and the number of accompaniment strings had increased to 26.

This is the instrument used to this day by the great majority of zither players. Nearly all inventions or innovations made since 1866 were, says "Kuhlowl," of a doubtful nature, and it seems that the zither has reached its final form and stringing, like the violin, piano and many other instruments. This zither has a compass of somewhat more than five octaves, which agree with the five best octaves of our piano. To pass beyond the limits of these five octaves is not advisable, as lower tones would be indistinct and the higher tones too sharp.

In the short space of 40 years, starting from Vienna and Munich, it has spread all over the civilized world. In Germany, Austria, Switzerland, the Scandinavian countries, &c., it is played by all classes of the population; in England, Russia France and Italy, more by the aristocracy; also in the United States it is rapidly gaining ground.—London "Music Trades' Review."

FOR SPRUCE SOUNDING BOARD LUMBER

IRVING SNELL, Little Falls, N. Y.,
Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.
MILLAS T. HARRISVILLE, N. Y.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

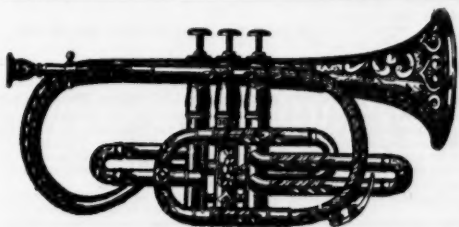
STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York.

THE ANDERSON PIANO

Possesses every merit desired in a first-class instrument.

ANDERSON PIANO CO. MANUFACTURERS, ROCKFORD, ILL.



CARL FISCHER,
6 Fourth Ave., New York,
Sole Agent for the United States for the
Famous

F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MAZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Suss Celebrated Violin Bows.

CHASE, ROBERTS & CO.,

MANUFACTURERS OF

PIANO VARNISHES

BROOKLYN, N. Y.

Zanzibar Varnishes a Specialty.

He wins who sells the
Schiller Pianos.
Write for catalogue to
Schiller Piano Co.
Oregon. Ill.

JAMES ABBOTT & SONS,

MANUFACTURERS OF

FIRST-CLASS ACTIONS

FOR UPRIGHT PIANOS.

FORT LEE, - NEW JERSEY.

LEINS & CO.,

MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

Factory and Warerooms, - 357 WEST FORTIETH STREET.



STEVENS & KLOCK ORGAN CO.,
MARIETTA, OHIO.

Seven Octave Combination Pipe and Reed
Organs in Piano Cases, finished
in all fancy woods.

ABSOLUTELY HIGH GRADE.

Catalogue on application.

PRESCOTT

WITH THE NEW
SOFT STOP.

EXCEL IN
TONE, TOUCH, DESIGN,
DURABILITY AND WORKMANSHIP.

PIANOS.



HIGH GRADE.—TWO SIZES.—TEN STYLES.

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.

CONCORD, N. H.

WASLE & CO.
MANUFACTURERS OF

175 & 177 Hester Street, PIANOFORTE

COR. MOTT ST.,

NEW YORK.

ACTIONS.

KRAKAUER BROS.
PIANOS.

Factory and Warerooms: 159 and 161 E. 126th Street, NEW YORK.

FARRAND & VOTEY,

High Grade Organs,

Branch Offices:

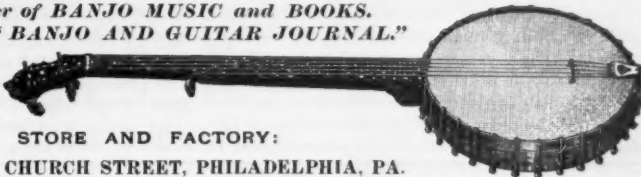
NEW YORK. CHICAGO.

DETROIT, MICH.

S. S. STEWART, Manufacturer of FINE BANJOS.

Publisher of BANJO MUSIC and BOOKS.
Also the "BANJO AND GUITAR JOURNAL."

SEND FOR
CATALOGUE.



STORE AND FACTORY:

221 & 223 CHURCH STREET, PHILADELPHIA, PA.



DO YOUR PIANOS LOOK BLUE? IF SO, TRY DIAMOND
HARD OIL POLISH.

Works Like Magic! Does no Damage!

BEWARE OF COUNTERFEITS.

HARTFORD DIAMOND POLISH CO.,

Hartford, Conn.

First Premium, Connecticut
State Fair, 1890, '91 and '92.



YOURS

IF

YOU

PAY

THE

PRICE.

NO

Exorbitant

PRICE.

STYLE TRIUMPH—OUR LATEST.

Weaver Organ & Piano Co., York, Pa.



G. O'CONOR

Manufacturer
and Carver of

Piano Legs,

LYRES and
PILASTERS,

IN A VARIETY OF
STYLES.

Orders from dealers promptly
attended to.

FACTORY:

510 & 512 West 35th St.
Bet. 10th and 11th Aves.,
NEW YORK.



A HANDSOME upright case, made by the firm of F. Muehlfeld & Co., piano manufacturers, of New York city.

The Other Side of that Fiddle Story.

AN interesting suit has been brought by Rebecca Rhett, daughter and heir of Major Henry T. Messengale, against Prof. Emile Karst, involving the title to an old and celebrated violin. The violin was taken from Mr. Karst by a writ of attachment at a concert given at the Lafayette Park M. E. Church, Monday night. At this concert Mr. Karst was the principal performer, and had advertised the inspection of the violin by the audience as one of the features. The violin is valued at \$5,000 by the plaintiff, who in this suit gives a bond of \$10,000, and besides the return of the violin she asks damages in the sum of \$1,000 for its detention.

The story of Mrs. Rhett, briefly, is that Major Messengale, her father, purchased the violin of Ole Bull, at Chatanooga, Tenn., in 1850. Bull was pressed for money and parted with the instrument for \$100. He related its history, which was an interesting one. When Major Messengale moved to St. Louis he brought the instrument. Some time before his death, eight years ago, the Major became indebted to Jerome Hill to the amount of \$100, and without any request for security from Mr. Hill he sent him the violin as collateral. After the death of the Major, Mr. Hill went to George Messengale, his brother, told him he had the violin and would turn it over to him or the Major's children. Mr. Messengale told him to keep the violin, as they were unable to redeem it.

Mr. Karst, learning the violin was in Mr. Hill's possession, went to the latter and tried to buy it. Mr. Hill declined to sell, but loaned it to Mr. Karst to play for a concert. Mr. Karst, it is claimed, absolutely refused to return the instrument and has kept it hidden for a number of years, so that all efforts to obtain it have failed.

Mr. Karst, when seen about the matter, said: "There is no medal without its obverse and reverse sides. The public has been given a good view of the obverse side of this case. The reverse side is that I have a bill of sale for the violin and an order on Mr. Hill for its delivery to me. The bill of sale is made by the executor of the Messengale estate, and the order on Mr. Hill was written by him. The papers are all in the hands of my attorney, and I'll show

the Messengales, when the suit comes up, who owns that violin.

"It is claimed that I borrowed the violin, which is true, but I shortly afterward bought it, paying \$150 therefor, and taking a bill of sale. It is absurd to assume that I would either fall into such a gross error in such a transaction or do anything dishonest. I have served France as her consul at St. Louis and have been for a great number of years connected with the various banks of the city, and I have a reputation to maintain in St. Louis. The claim that I kept the violin hidden is equally absurd. The advertised offer at the Monday night concert, to allow the public to examine it, doesn't look much as if I was trying to hide it. I own my own house, and the instrument has been there all the time, from where it could have been taken by due process of law.

"It is perhaps true that the violin was made at Cremona in 1732 by Joseph Guarnerius, and is a valuable instrument, but its \$5,000 value is a value only to connoisseurs and collectors. I paid \$150 for it and that is all it is worth."

Drifting then into a discussion of violins, Mr. Karst said: "This violin, as stated, may have been a mate to the one used by Paganini, and which he bequeathed to his native city, but it must be remembered that Guarnerius lived to be ninety years old, and as he made violins all his life he turned out over a thousand, which he sold for 4 louis d'or apiece, or about \$32. Of course there are a great many of these violins still in existence.

"There were four of these old master makers of violins—Guarnerius, Stradivarius, Amati and Maggini—and I have a violin made by the last named in 1690, that is the equal in all respects of the instrument in dispute. Then I have three violins made by Miremont and one by Lupot, the two greatest modern masters. Miremont so imitates the old masters that a jury of experts were not able to see any difference. So you see that the high value set on the work of Guarnerius is chiefly a mere sentiment. Dumas once said it was a hard matter to tell the difference between a pagan who made the sign of the cross and a true Christian, and it is the hardest matter in the world to tell a violin made by one of the old Italians from a counterfeit. In fact there

are but three persons in St. Louis who are expert enough to do this.

"Of course anybody in this country can sue out a writ of attachment if they give bond, but a just verdict will finally be reached, and when it is in this case the violin will be returned to me. In America no person can take another's property simply because he wants it."—St. Louis "Sunday Mirror."

Why Briggs Doesn't Exhibit.

THIS postal was received at this office this week and was forwarded to the Briggs Piano Company that they might reply in their own way.

This is the postal:

NEW YORK, May 19, 1893.

Editors The Musical Courier:

Will you please let me know in your valuable paper whether the Briggs Piano Company, of Boston, are going to exhibit any pianos at the World's Fair. If they are not will you please let me know why, And oblige,

A CONSTANT READER.

This is the reply:

BOSTON, May 22, 1893.

Editors Musical Courier:

In reply to yours of May 18, which has just come to hand, and especially in reply to the inclosed postal, which we return, would say that the principal reason why we did not exhibit at the World's Fair is that we were informed that the pianos would not be played during the exhibition, and as the greatest charm of our instruments is in the tone we decided that if we could not exhibit our strongest point there would be scarcely any inducement to go in. Although our case work is among the notable features of the pianos, we did not care to handicap ourselves by exhibiting under those circumstances. Trusting the above will satisfactorily inform your inquirer, we remain,

Yours truly,

BRIGGS PIANO COMPANY.

WE DO NOT TRAVEL MUCH

And would prefer to have you write us for prices on



Thoroughly KILN-DRIED CHESTNUT, Shipped on short notice.

Also ASH, QUARTERED OAK, WALNUT, COTTONWOOD, MAPLE and POPLAR.

BURDEN & COUCH, Cleveland, Ohio.



323 TO 333 SO. CANAL STREET.

"CROWN" PIANOS AND ORGANS,

Made by and Sold to the Trade only by

GEO. P. BENT,

323 to 333 So. Canal Street, CHICAGO.

DEALERS WANTED IN ALL TERRITORY NOT NOW TAKEN.

CATALOGUE FREE! ASK FOR IT AT ONCE!



323 TO 333 SO. CANAL STREET.



FREE, BUT NOT STRANGE! that my business is increasing and from time to time I need piano and organ workmen. If you want position, send your address, on postal, & I'll let you know what you can do, salary wanted and give references. GEO. P. BENT, 323 to 333 Canal St., Chicago, Ill., (Octob. 1893).

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET,
OFFICE, 457 WEST 45th STREET,
NEW YORK.

G. W. SEAVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,
113 BROADWAY, CAMBRIDGEPORT, MASS.

HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT.

WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 1416 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; Kimball Hall, Wabash Avenue, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. **FACTORY: Boston, Mass.**

AUGUSTUS J. MILLER,

MANUFACTURER OF

PIANO FELTS,

225 and 227 New Jersey R. R. Ave.,
NEWARK, N. J.

**PIANO
MATERIALS
AND TOOLS**
HAMMACHER, SCHLEMMER & CO.
209 BOWERY, N. Y.

**MUSIC TRADE
Credit Ratings.**

THOMPSON REPORTING CO.,
10 Tremont Street, - - BOSTON, MASS.

RICE MUSICAL STRING COMPANY,

Manufacturers of All Kinds of

© Musical Strings, ©

Nos. 157, 159 & 161 W. 29th Street,
NEW YORK.

HAGEN, HEINRICH & DUNHAM,

MANUFACTURERS OF THE

CORNETT PIANOS,

525, 527, 529, 531 W. 24th STREET, NEW YORK.

A. K. SMITH,
Piano Hammer Coverer,
330 MAIN STREET,
CAMBRIDGEPORT, MASS.

EMERSON

**FINEST TONE,
BEST WORK AND
MATERIAL.**

(Established in 1849.)

60,000 MADE

AND IN USE.

Every Instrument Fully
Warranted.



Prices Moderate and
Terms Reasonable.

PIANOS.

ILLUSTRATED CATALOGUES
FREE.

EMERSON PIANO CO.

Warerooms: 174 Tremont Street, Boston, Mass.
92 Fifth Avenue, New York.

Sounding Boards, Wrest Planks, Etc.**L. F. HEPBURN & CO.,** Room 79 Bible House, NEW YORK.

Factories and Mills, Stratford and Oregon, Fulton Co., N. Y.

SOLE AGENTS OF THE U. S. AND CANADAS FOR

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

This Felt received the Highest Award at the Paris Exposition, 1889.

The JNO. ALBERT Grand Concert Model SOLO VIOLINS

Are endorsed by the leading Artists throughout the world. Send for our New Illustrated and Descriptive Price List, just issued. Old Violins repaired and restored. Artist Bows and Cases. Purest Italian Solo Strings. The Albert "G" Strings. The Albert Rosin and Patented Specialties.

E. J. ALBERT, 124 S. Ninth St., Philadelphia, Pa.

N. B.—Have you seen the E. J. ALBERT Patented Tailpiece for the Violin? Send for descriptive circular.

Webster Piano Co.
MANUFACTORY
NEW YORK.

LYON, POTTER & CO., Western Agents,
174 and 176 Wabash Avenue, CHICAGO, ILL.
SHERMAN, CLAY & CO., Pacific Coast Agents,
SAN FRANCISCO, CAL.
BOLLMAN BROS. & CO., Southwestern Agents, ST. LOUIS, MO.
M. STEINERT & SONS CO., New England Agents,
NEW HAVEN, CONN.

A LARGE FINE PIANO AT A MEDIUM PRICE.

WE LEAD THE TRADE.

LOOK OUT FOR THE COMET "EDNA"! IT IS COMING!

DIALOGUE.

EDNA ORGAN—"Do you miss me at home?"

CUSTOMER—"You are the one I long have sought
And mourned because I found it not."**HIGH GRADE INSTRUMENTS ONLY.****PIANO CASED ORGANS A SPECIALTY.****THE EDNA PIANO AND ORGAN CO.,** MONROEVILLE, OHIO.**ROTH & ENGELHARDT,
PIANO ACTIONS,**

Office: 114 Fifth Avenue, Room 59, New York City.

Factories: St. Johnsville, N. Y., on N. Y. C. RR.; Chicago Heights on East Ill. RR.

A. P. ROTH, formerly with A. Dolge.

FRED. ENGELHARDT,

Formerly Foreman of Steinway & Sons' Action Department.

HANDMADE BY THE BEST TRADE.

BUILT ON HONOR.

CHICAGO MANUFACTURERS AND JOBBERS.

CHARLES C. CURTIS, PRESIDENT
A. M. WRIGHT, SECRETARY
JOHN DEDERICK, TREASURER

DIRECTORS:
W. A. FOSTER, J. E. FAIRBANKS, W. E. WHITELOCK, CHAS. B. LAWSON, JOHN W. MASON, CHARLES C. CURTIS

THE MANUFACTURERS PIANO CO.
WAREHOUSES & OFFICES
248 WABASH AVENUE
CHICAGO

BRANCHES:
J. H. WEBER, WHEELER, LINDEMAN, DELVEYANT, PIANOS

AUGUSTUS NEWELL & CO.,

—MANUFACTURERS OF—

ORGAN REEDS AND KEYS,

93 to 113 RACINE AVE., CHICAGO.

REEDS TUNED TO STANDARD PITCH, A435.

BAUER PIANOS.

STRICTLY HIGHEST GRADE.

Dealers in want of a leader will do well to examine these instruments. Catalogue on application. Correspondence invited.

JULIUS BAUER & CO.,

Warerooms: 226 & 228 Wabash Avenue,
Factory: 87, 89, 91, 93, 95 and 97 East Indiana Street, } Chicago.

Rice-Macy Piano Co.,

INCORPORATED

* Manufacturers of

Rice-Macy AND Schaeffer Pianos,

No. 268 Wabash Avenue,

.. Chicago. ..

HAMILTON ORGAN CO.,
Chicago, U. S. A.
MANUFACTURERS OF
REED ORGANS

Of High Grade and Standard Quality.
FACTORY AND OFFICE:
85, 87 AND 89 HENRY STREET,
Near Canal and Fourteenth Sts.

ADAM SCHAAF,
Manufacturer of Pianos.

Factory: 398 & 400 West Monroe St.,
OFFICE AND SALESROOM:
276 West Madison Street,
CHICAGO, ILL.

C. A. GEROLD,
MANUFACTURER OF
Grand and Upright PIANOS,

63 & 65 N. Clark St., Chicago, Ill.

Unique scale, made only for the best retail trade. In quality of tone and in ease of response unequalled in the whole world. Recommendations from the best musical authorities on application.

C. HINZE PIANO CO.,
C. HINZE, President,
MANUFACTURERS OF FIRST-CLASS

PIANOS,

Office and Factory:
104-108 W. Washington Street,
CHICAGO, ILL.

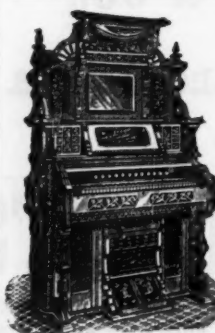
54 Catalogues



SALESROOMS
CHICAGO.

CORRESPONDENCE INVITED.

FACTORIES



NEWMAN BROS.' ORGANS,

COR. W. CHICAGO AVE. AND DIX ST., CHICAGO, ILL.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager of the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 20 EAST 17th ST., NEW YORK.



SMITH & BARNES PIANO CO.

MANUFACTURERS OF

Upright & Pianos.

FACTORY:
131 Superior Street,
CHICAGO.

SEND FOR OUR NEW CATALOGUE.

BUSH & GERTS
HIGH GRADE
MEDIUM PRICE
PIANOS

WARE ROOMS: 113 & 115 E. CHICAGO AV. FACTORY: 113 & 115 E. CHICAGO AV. WHEEL & DAYTON CHICAGO

B. ZSCHERPE & CO.,

248 to 251 N. Wells Street,
CHICAGO, ILL.,

MANUFACTURERS OF

STRICTLY HIGH GRADE PIANOS.

STEGER & CO.,

Manufacturers of

PIANOS,

Containing the Techniphone Attachment.

This attachment is undoubtedly the best thing ever introduced for the preservation of the piano and for the benefit of the student.

FACTORIES AT COLUMBIA HEIGHTS.

Office and Warerooms:

Cor. Jackson Street and Wabash Ave.,
CHICAGO, ILL.

All mail should be sent to the office.

Send for Catalogue.

JOSEPH BOHMANN,

Manufacturer of the Unsurpassed

Bohmann Violins, Zithers, Guitars,
MANDOLINS AND BANJOS,

Which received the first prize at the Paris Exposition in 1889. Patentee of the celebrated
VIOLIN HOLDER AND CHIN REST.



Above cut shows the Violin Holder closed as the instrument lies in the case.

Is the only Chin Rest that will hold the Violin in the correct position without the aid of a tutor. Makes Violin playing easy. Is recommended by Theodore Thomas, A. Rosenbecker, Carl Troll and other great artists who would not be without them. For sale by all first-class dealers, or sent on receipt of price, \$2.50.

Joseph Bohmann, 306 State St., Chicago, Ill.



MANUFACTURERS

126-130 N. Union St., Chicago, Ill.

AUGUST POLLMANN,

Importer and
Manufacturer of Musical Instruments
Of Every Kind.

Brass Band
Instruments, String
Band Instruments, Ac-
cordions, Harmonicas, Strings,
&c. The Celebrated Pollmann Banjos,
Guitars, Mandolins and Violins. The elegant
new patented Mandolin Banjo, as per cut. The most
beautiful finish, sweetest tone and easiest string instrument
to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St., just west of Broadway, New York City.

**DECORATION DAY**

Will create a demand for Drums. Are you
prepared? Let us send you a stock in time.

EXCELSIOR DRUM WORKS,

HEADQUARTERS FOR DRUMS,

923 Locust Street, Philadelphia.

GOOD AGENTS WANTED.

FREEBURN & SMITH
BRADBURY PIANOS

BRADBURY MUSIC HALL,
290 & 292 Fulton St.,
BROOKLYN, N. Y.

CHICAGO, ILL.
210 State Street.
Address all New York
communications to the
Manufacture, Brooklyn.

BROOKLYN, N. Y.
1171 Broadway,
communications to the
Manufacture, Brooklyn.

MANUFACTORY,
125 to 135 Raymond St.,
BROOKLYN, N. Y.

THE COLBY PIANO CO.,

MANUFACTURERS OF

GRAND AND UPRIGHT PIANOS.

Factories and Main Offices: ERIE, PA.

CHICAGO: 327-329 WABASH AVENUE.

THE JULIUS N. BROWN CO., WESTERN AGENTS.

THE ANN ARBOR ORGANS

ARE SALES MAKERS, MONEY MAKERS AND FRIEND MAKERS.

HIGH GRADE ORGAN MAKERS.

THE ANN ARBOR ORGAN CO., Ann Arbor, Mich.

**THE SCHWANDER
PIANOFORTE ACTIONS**

LEAD IN ALL COUNTRIES.

The most perfect Action of the present time.

HERRBURGER-SCHWANDER & SON,

(ESTABLISHED FIFTY-FIVE YEARS.)

NEW YORK AND PARIS.

NEW YORK FACTORY: 88, 90 & 92 LINCOLN AVE.

WILLIAM TONK & BRO.,

Sole Agents for United States and Canada, 26 Warren St., New York.

ESTABLISHED 1853.

SYLVESTER TOWER
MANUFACTURER OF
PIANO FORTE & ORGAN KEYS.
GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.

131 to 147 BROADWAY,
NEAR GRAND JUNCTION
RAILROAD.
Cambridgeport, Mass.

BUT ONE GRADE AND THAT THE HIGHEST.



MADE BY
THE KRELL PIANO CO.,
Manufacturers of strictly first-class

GRAND AND UPRIGHT PIANOS,
CINCINNATI, O.

CORNISH & CO.

ESTABLISHED 25 YEARS.

MANUFACTURERS OF

Upright Cabinet Grand Pianos and
Church, School, Lodge and Parlor Organs.

FACTORIES AND OFFICES: WASHINGTON, N. J.



Established
1849.
**C. N. STIMPSON
& CO.,**
Manufacturers of

Carved Legs,

TRUSSES,

PILASTERS, &c.,

In White Wood, Ash,
Oak, Black Walnut and
Mahogany for

Grand, Square and
Upright Pianos.

Westfield, Mass.

**PIANO
WOOD WORKING
FACTORY.**

Piano Legs, Trusses
and Pilasters.

Sawing, Carving
and
Engraving Panels.

SQUARE LEGS
FOR REPAIRING
OLD PIANOS.

BERNARD N. SMITH
514 to 518 W. 34th St.,
NEW YORK.

**THE
BLASIUS
PIANO
CO**

INCORPORATED.

Capital: One Million Dollars.

WOODBURY, N. J.

BUSINESS ESTABLISHED IN 1851.

The C. S. STONE

Piano Cases

ARE THE BEST.

ERVING, MASS.

LUDWIG & CO.

702-704 East 148th Street,
NEW YORK.

FINEST GRADE UPRIGHT At Moderate Prices.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

1833.

Manufactured by C. F. Martin & Co.

1893.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For over sixty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

| | | | | |
|------------------|-------------------|---------------------|-----------------|----------------------|
| Madame DE GONI, | Mr. WM. SCHUBERT, | Mr. S. DE LA COVA, | Mr. H. WORRELL, | Mr. N. J. LEPKOWSKI, |
| Mr. J. P. COUPA, | Mr. FERRER, | Mr. CHAS. DE JANON, | Mr. N. W. GOULD | Mr. LUIS T. ROMERO, |

and many others, but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 19 Murray St., near B'way, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, Etc., Etc., Etc.

KURTZMANN PIANOS.

C. KURTZMANN & CO.

MANUFACTURERS,

526 to 536 NIAGARA ST., BUFFALO, N. Y.

**THE
EVERETT
PIANO.**

UNEXCELLED IN—
Power and Singing Quality of Tone,
Precision and Delicacy of Touch,
And Every Quality Requisite in a

FIRST CLASS PIANO

For Catalogue and Territory address
THE JOHN CHURCH CO.,
General Factors, - - - CINCINNATI, O.

**C. REINWARTH,
PIANOFORTE STRINGS.**

386 and 388 Second Avenue,

Between 2nd and 3rd Sts., NEW YORK.

JACOB DOLL,

—MANUFACTURER OF—

Piano Cases, Strings and Trusses,

SAWED AND ENGRAVED PANELS,

402, 404, 406 & 408 East 30th St., New York.

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions Hammers and Brackets Complete.

Telegraph and R.R. Station:

ESSEX, CONN.

OFFICE AND FACTORY:

IVORYTON, CONN.

DO NOT CONFUSE THE

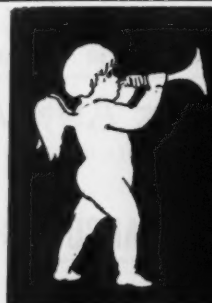
LEHR SEVEN OCTAVE PIANO STYLE ORGAN

WITH OTHER MAKES IMITATING IT.

THE LEHR opened the way for Seven Octave Organs and is far ahead of the procession in appearance, finish, tone and other improved qualities.

More sold than all other makes combined. THE LEHR IS THE STANDARD.

Address for Prices and New Catalogue,

H. LEHR & CO., Easton, Pa.

POPULAR PEASE PIANOS.



53000
SOLD.
New York
and
Chicago.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.

Factory, from 233 to 245 E. 23d St., New York.

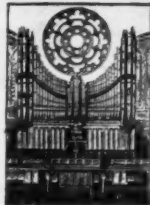
CONNOR PIANOS.

134th Street and Southern
Boulevard,

NEW YORK.

Dealers admit that they are the best medium priced Pianos in America. Send for Catalogue.
N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

MÖLLER Builder of Large Stationary Church and Concert Pipe ORGANS.



ALSO MANUFACTURER OF
Reed Organs of Every Size for Parlor and Chapel.
WHOLESALE DEALER IN PIANOS.

Our Organs are unsurpassed in tone, style and workmanship, and are indorsed by leading Professors of Music. They are now in general use all through the United States, and have also been introduced in England and Australia.

Few of the many Organs we have built are: The three manual forty-five stop Organ in Mt. Vernon Place M. E. Church, Washington, D. C., refer to Rev. Dr. J. Wightman; the Amity Baptist Church Organ, New York City, refer to Rev. Leighton Wilhouse, 27 Grove street; Christ Lutheran Church, Baltimore, Rev. Zimmerman; Mt. Auburn M. E. Church, St. Louis, Richd B. Miller; St. Mark's Church, Lincoln, Neb., D. F. Easterday; St. Mark's Church, Columbus, Ohio, W. W. Knoderer.

Builders of the large three manual Pipe Organ in Bethlehem Lutheran Church, Harrisburg, Pa., containing 40 stops and 2,000 pipes. References: Rev. Mr. Fishburn and L. H. Kinnard.

Catalogue, Specifications, Drawings and all information regarding our instruments, free of charge. Address

M. P. MÖLLER, Hagerstown, Md.

Silver Medal, Paris Exposition, 1878. Gold Medal, Antwerp Exposition, 1885. Two Silver Medals, London, 1883.

G. CHEVREL,

Designs and Firm Names for Fall Boards a Specialty.

GOLD MEDAL, PARIS EXPOSITION, 1889.

Marquetry of all kinds for Pianos and Organs. Fretwork Wood Panels.

11 RUE DE LA CERISAIE (BASTILLE), PARIS, FRANCE.

M. SCHLEISSNER,

PROPRIETOR OF THE

PHOENIX NOVELTY CO.,

793 Broadway, New York.

(One door from St. Denis Hotel.)

Branch: 124 Sansome St., San Francisco, Cal.

Manufacturer of all kinds of Art Embroideries and Art Effects in Fine Hand Painting. Table Covers Scarfs, Lambrequins, Upright and Square Piano Covers.

Vulcanized Upright Storage Covers and Instrument Bags a specialty.

Sample line of Piano Scarfs sent on approval if desired. Please state reference when ordering.

Metcalf Piano Co.,

Rochester, N. Y.

THE BOSTON PIANO CO.,

MANUFACTURERS OF

THE BOSTON PIANO.

Main Office and Works: WOOSTER, OHIO.

WRITE FOR CATALOGUE AND PRICES.

STAIB PIANO ACTION CO.

MANUFACTURERS OF

GRAND AND UPRIGHT PIANO ACTIONS.

447, 449, 451, 453 and 455 West 26th Street, NEW YORK.

ABRAHAM LINCOLN

ONCE SAID: "You can fool all the people some of the time and some of the people all the time, but you cannot fool all the people all of the time."

This is the reason why so many dealers, after trying to sell inferior goods, have concluded to buy the old and reliable

HALLETT & CUMSTON PIANO,

WHICH WAS FIRST MADE IN 1838.

WAREHOUSES:

200 TREMONT STREET, BOSTON.

Catalogue and Price List on Application.

ERNEST GABLER & BROTHER

GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1854. —

Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 32d St., New York.

THE BEST PIANOS MANUFACTURED.

AHLSTROM PIANOS.

ESTABLISHED 1875.

Reliable Agents Wanted for these incomparable instruments, which possess many valuable improvements not found in Pianos of any other make. Specially adapted as leaders, and sold exclusively as First Grade Instruments.

C. A. AHLSTROM,

— MANUFACTURER, —

Nos. 112, 114 and 116 East 2d St., Jamestown, N. Y.

JARDINE & SON,ORGAN BUILDERS,
818 & 820 East 29th St., New York.LIST OF OUR LARGEST
GRAND ORGANS:

Fifth Avenue Cathedral, N. Y.,
4 manuals; St. George's Ch.,
N. Y.; 4; St. Paul's M. R. Ch.,
N. Y.; 4; Fifth Avenue Pres.
Ch., N. Y.; 3; Brooklyn Taber-
nacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pittsburgh
R. C. Cathedral, 4.

ISAAC I. COLE & SON

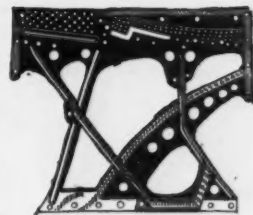
Manufacturers and Dealers in

VENEERS,

And Importers of

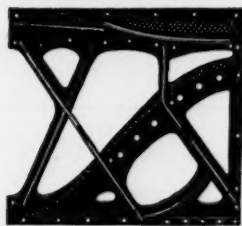
FANCY WOODS,426 and 427 East Eighth St., East River,
NEW YORK.**BROWN & PATTERSON,**

PIANO



PLATES,

MARCY AVENUE AND HOPE STREET, BROOKLYN, N. Y.

**WICKHAM, CHAPMAN & CO.,**

MANUFACTURERS OF

PIANO PLATES.

CAST, DRILLED, PINNED AND ORNAMENTED.

ALSO

PIANO HARDWARE.

SPRINGFIELD, OHIO.

BROWN & SIMPSON HIGHEST GRADE.
MEDIUM PRICE.
WORCESTER, MASS. **PIANO**

THE JEWETT UPRIGHT PIANOS.

Illustrated Catalogue and Price List on Application.

JEWETT PIANO CO., Manufacturers,

LEOMINSTER, MASS.

GORGEN & GRUBB,

(Successors to F. FRICKINGER), Established in 1837,

MANUFACTURERS OF

PIANOFORTE ACTIONS.

Grand, Square and Upright.

— NASSAU, N. Y. —

ORGAN PIPES.

Wood and Metal. . . . Flue and Reed. . . . Voiced or Unvoiced.
Front Pipes Decorated in the Highest Style of the Art.

PIPE ORGAN MATERIALS.

Keys, Pedals, Action Parts, Wires, &c. All guaranteed strictly first class.

SAMUEL PIERCE, . Established 1847, . READING, MASS

**Wood & Brass Piano Stools,**

PIANO LAMPS, MUSIC RACKS, &c.

NEW STYLES. NEW PRICES.

SEND FOR OUR NEW CATALOGUE.

THE CHAS. PARKER CO.,

MERIDEN, CONN.

CHAS. P. BOWLBY,

Manufacturer of the Celebrated

PRINCESS ORGANS,

5, 6 and 7 Octaves,

WASHINGTON, N. J., U. S. A.

THE **John Friedrich Violins**
are the best
Modern Instruments
Superior to all
others in tone and finish
PROMINENT ARTISTS
highly recommend this firm for
Artistic Repairing
For information & Price List address
JOHN FRIEDRICH & BRO.,
VIOLIN MAKERS.
IMPORTERS OF BOWS, ELEGANT CASES & ITALIAN STRINGS
Cooper Institute
New York.

STEINWAY

Grand and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON. W.

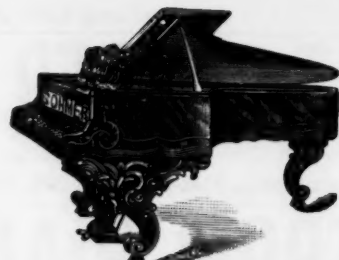
EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK
St. Pauli. Neue Resen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

THE CELEBRATED

SOHMER



ARE THE BEST

And are preferred by the conscientious Musical Instructors and Musicians.

SOHMER & CO.,

Warerooms: 149-155 East 14th Street, NEW YORK.

BRIGGS PIANOS,

FIRST in Art.
FIRST in Trade.
FIRST in the Favor of the Public.

BOSTON.

FELT AND SOUNDING BOARD FACTORIES AND HAMMER SHOPS AT DOLGEVILLE, N. Y.



SEND FOR ILLUSTRATED CATALOGUE. 122 East 13th Street, NEW YORK.

CONOVER PIANOS



Grand and Upright.
— FOR —
**QUALITY,
DURABILITY
BEAUTY**
ARE UNEXCELLED.

SEND FOR CATALOGUE OR CALL AT OUR WAREROOMS.

CHICAGO COTTAGE ORGAN CO., Sole Factors,
215 to 221 WABASH AVENUE, CHICAGO.

New York Branch, JACK HAYNES in charge,
No. 20 East 17th Street.

The Starr Piano Company,

MANUFACTURERS OF THE

STARR PIANO,

Offer to the Trade a PIANO worthy of trial and consideration.

SEND FOR CATALOGUE AND PRICES TO THE MANUFACTURERS.

RICHMOND, INDIANA.

